VĀSTUSĀRA PRAKARAṆAM

—ṬHAKKURA FERU

A Prakrit treatise on Vāstuśāstra

ENGLISH TRANSLATION

—Dr R P Kulkarni

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Foreword

In the 13th century A D Thakkura Feru has written this book – Vastusāra Prakaraṇam, in Prākṛt language, (Jain-Mahā rastri) Such a book on Architectural Science in Prākṛt language is very rare Ṭhakkura Feru is well versed in various sciences like Jyotish, Mathematics etc The book gives information regarding the Architecture of houses temples & the examination of a Jina idol

The book has been translated with an exhaustive introduction & the valuable notes in English in between by Dr R P Kulkarni The blocks of designs, figures & tables have been inserted for clear understanding, with reference to the stanzas under consideration His labour involved in preparing the sketches for the blocks is certainly admirable In order to widen the field of usefulness of the book Dr Kulkarni, who is considered to be an expert in the subject, has translated it into English

Though the science of architecture has thoroughly advanced and a considerable number of treatises have been published, the curiosity of what has been stated in the Ancient Indian books, remains, because historically, through the ages, architecture has been the material record of man's intellectual evolution. Only a few countries possess such architectural heritage, richer than that of India

I hope the book will be useful to those architects & builders who are interested in knowing the architecture in Ancient India, & in carrying out the research in the subject

It is needless to thank Dr V S Tambankar Director, Jnana-Prabodhini for his encouragement & invaluable suggessions from time to time

Our thanks are due to the Indian Council of Historical Research for the financial assistance they have extended in bringing out the publication of this book

We also thank Shri G G Barve the manager Ved-Vidya Mudranalaya for the nice printing of the book & that too within the limited time.

M V Mahashabde
Santrika
Jnana Prabodhini Pune

INTRODUCTION

A small and concise treatise on Vastusastra titled 'Vastusara Prakaranam' was written by Feru Chandra Ṭhakkura in the Samvat year 1372 (A D 1216) The book is written in Prakṛt language The author according to colophon, was a resident of a fortified town called Kannana Thakkura Feru belonged to Sridhandhakula gotra of Śrimalakula and was a member of Khara tara Gaccha of the Śvetambara Jainas He was in the service of Sultans of Delhi He may have served under Alauddin Muhammad Shiabuddin Umar, Qutubuddin Mubaraka Shah and possibly of Ghiyasuddin Tughluq

His native place was Kannana known to Jain Sanskrt literature as Kanyanayana a place of pilgrimage This place is known today as Kalıana (Lat 28° 33' N Long 76° 12 E) near the town Dadri in Mahendraghar District of Haryana state

The author Thakkura Feru has written number of books on different subjects besides Vastusastra His known works are

i) Kharataragacchalamkara Yugapradhanacatuhpadika
ii) Vastusara Prakaranam
iii) Jyotisasara
iv) Ganitasara
v) Dhatupaṭṭi
vi) Dravyapariksa.
vii) Ratnapariksa

The subjects dealt by him vary from Civil Engineering Mathematics to Examination of gems It is therefore obvious that the author should treat the subject in a text book fashion, such that all the essential information on the particular subject is covered in the book The best feature of all these books is lucid and clear presentat on of the subject under consideration It is mentioned in the book Ratnapariksa that Thakkura Feru wrote the book for his son Hemapala This is an add tional evidence that the books are written as text books

Almost all the available treatises on Silpasastra are written in Sanskrt, the chosen language for scholarly work The contemporary treatises like Samarangana Sutradhara (11th century), Aparājitaprccha (12th to 13th century), Manasara (14th century) etc are written in Sanskrt The present book under study is the only one which is written in Prākrt The book is unique in this respect Even as late as 15th century the architect Mardana has written his books on Vāstuśastra like Prāsāda Mandana Rupamandana etc in Sanskrt language

Prakrt language is of four main types namely, Maharāṣtrī, Paiśāci, Śaurasenī and Māgadhī Literature of Svetambara Jains is in Jain Mahārāṣṭrī It is known that at the time of Chandragupta Maurya (by the end of the 4th century A D) there was a famine of very long duration in Magadha At that time some Jain people, with Bhadrabāhu as their leader, came and stayed in South India The Mahārāṣṭri Prākrt that they had used is called Jain Maharaṣtri The disciples of Bhadrabāhu then travelled throughout India for spreading their religion Mahārāṣṭri Prakṛt also spread with them throughout India This is the language used by Jainas at the time of Ṭhakkura Feru and hence he may have written the book in Prakṛt

Feru Thakkura was not a sthapatī or a sutradhara and building temples houses etc was not his call of business The book is written like a text book rather than a treatise giving details of construction practice of different types of structures He does not give opinions of different architects on different styles of construction of temples houses etc. The author prefers to give information on certain main aspects of buildings and temples in a clear and lucid manner without delving into the details He has taken some of the information, without any change, from Bṛhat Samhitā Information regarding auspicious and inauspicious times for beginning the construction of a house or the time of first entry into it as well as of Āya, Vyaya, constellation and others, which is more akin to Astrology, is given by him by following the tradition in vogue at his time The author must however, be given credit that whatever information he has given is clear without any confusion and the importance of the

book lies in this clarity of presentation of subject matter and the clarity is that of a text book.

The author did not give details of construction that a practising engineer would have deemed necessary to be included in a book He described general dimensions of different parts constituting a temple but has avoided completely the mention of rekhas and kalas that are described while giving the details of the tower of a temple Either the author is not well versed in this important but purely technical part of the tower of a temple or that the standard of the book is purposely kept low as this subject is to be taught to his son and possibly Jain students It would definitely have been better if the author would have given information about rekhās and kalas in his usual clear style It would have increased the value of this book

A brief description of the subject dealt by the author is given below

The author has mentioned at the outset that he has dealt with only three subjects namely, construction of houses examination of Jina idols and construction of temples He has arranged the subject methodically The first step before a house is to be constructed is to examine the soil to be used as the foundation of the building Three numbers of soil tests are given to ascertain the suitability of the soil as a foundation for the house

A pit of 45 6 cms in length, width and depth is to to be dug The soil removed from the pit, is replaced back in it and is compacted If some of the soil remains after completely filling the pit then it is the best soil for foundation purpose If all the quantity of the soil that was removed from the pit is required to fill it to the ground level then it is a medium type of soil If the pit could not be filled up even after adding all the soil removed from the pit then the so l is having poor density and should be rejected as a foundation soil for a building

It appears that this method of testing of soil was known at Vedic period also A passage from satapatha Brahmana confirms this "Now he digs the pit He places soil towards East Now

he is adding the soil back to the pit Now after reciting a mantra he presses the soil so as to make it strong He presses the soil so much that the top of the soil is either in level with or somewhat higer than the surrounding ground. If the level of the soil pressed in the pit is higher than the ground then it becomes godlike, it means that the pit becomes divine' (3 6 1 16-18)

The strength of soil on the basis of its density is assessed by this test If the natural density of the soil is more than its compacted density then such a soil is strong enough to bear the load of the structure Otherwise it is to be rejected as a foundation soil

The next test gives the idea of the suitability of soil depending on its permeability characteristics In modern terminology the soil is suitable as a foundation material if it is neither water absorbing nor very permeable Highly plastic clays and sandy, gravelly soils are rejected as foundation material by this test

The third test is meant to ascertain the fertility of the soil rather than its strength If a seed after sowing sprouts within three days then it is a superior soil If it takes five or seven days for sprouting then the soil is of medium and low quality respectively. As agriculture was the main activity at that time and even a Jain monastery should have a fertile land nearby for its sustenance, this test is also essential

The dimensions of houses for a king, queen, king's brothers, prime minister, Royal astrologer and Royal physician are given These dimensions are taken from Bṛhat Samhitā. It is a matter of consideration that all the five types of houses for the residence of a queen are of smallest dimensions in comparison to houses meant for other dignitaries The dimensions of the biggest house of a queen are 30 hastas wide and 33 3/4 hastas long (13 and 14 1/2 meters respectively) The dimensions of the smallest house are width 2 3/4 meter and length 3 meters. It is a house or a pegion hole! The house of a Śūdra or of an Antyaja is bigger than this house.

The formulae to determine Āya, Vyaya, Rāśi, Nakṣatra etc. of a house are given in a clear manner Determine these factors for a house to be built and compare them with similar factors

from the horoscope of a would be house-owner and from their comparison one is to predict the auspicious or inauspiciousness of a house in the same manner as it is done for the intending bride and bridegroom. These calculations and predictions come under the perview of astrology. But this aspect of dimensioning a house must be known to every engineer and he could not afford to neglect it Every treatise on Śilpaśastra includes this information Hence even in this small text-book Feru Thakkura had given this information in detail It may be noted that formulae to determine these factors are different as mentioned in different treatises but it could be assumed that the author had given only those formulae which were generally in vogue at his time and place

The rules regarding Vedhas as well as instructions about building a house are sound and give the idea of the progress made in constructing a building

The second chapter is on examination of a Jina idol The information about dimensions of the idol and that of its retinue is very clearly given so that even a novice in this art could understand whether a given idol is according to the prescribed dimensions or not The clarity of information is admirable

The third chapter deals with the construction of a temple. A rule for depth of foundation is given The foundation of a temple should be upto massive rock or upto ground water table, whichever occurs earlier As the invention of pumps for dewatering was not made at that time, the depth of a fundation will have to be limited to the ground water table unless the rock *is met with earlier Generally, the site of the temple* is located such that rock is available at a shallow depth and water table is below it In case of temples in South India, these are founded on rock Temples are built of stones A stone quarry nearby with small height of overburden is economical This is another reason for searching a site for a temple where rock is available at shallow depth Other methods of excavating rock say by applying levers or by burning wood are applicable only to rock lying above water table Another reason is that gun-powder that may have been used for excavating stones is useful only above water table

It is, therefore, a sound advise that the foundation of an important building like a temple should preferably rest on rock which is above ground water table In North India where the rock level is deeper and ground water table is available at shallow depth the land being of Anūpa type, foundation of a temple will have to be taken only upto ground water table and not below it

The dimensions and relative proportions of different constituent parts of a temple like plinth, wall, tower, flag and flagpole etc. are given very clearly The vertical as well as horizontal mouldings (bhadra, ratha, pratirath, etc) of the temple are given The book ends with the information of the author and the date of completing the book

This treatise was first published in the year 1946, its publisher being Chandanasagar Jnānabhāndāra of Vejpura (Panchamahal) In its Gujarati preface it is mentioned that the great Jain Savant Shrimad Anandasāgara Suriśvaraji Maharajaśri had first prepared the first press copy of the book Munishri Chandana Sagaraji obtained this press copy and also collected the manuscript copy of this book from Amarchand Mulchandbhai of Surat and then published it after editing The book contains the original treatise in Prakrt. I have used this book for the purpose of translating it into English

Shrimad Jinavijaya Muni later published all the known works of Feru under the title 'Thakkura Feru Viracita–Ratnaparikṣādi–sapta-grantha–sangraha' in the Rajasthan Oriental Series from Jodhpur, in 1961

Hindi translation of this treatise was published by Pt Bhagavandas Jain I have translated the book in English so that at least this small treatise on Indian Architecture may be known to a large public As it is there are very few books in English written on this subject

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Nashik
30th April 1987
Aksayya Tṛtiya

R P Kulkarni

VĀSTUSĀRA PRAKARAṆAM

TABLE OF CONTENTS

Subject	Gāthā	Page
CHAPTER I		
CONSTRUCTION OF HOUSES		
Obeisance	1	1
Description of subjects dealt with	2	1
Soil tests	3–5	1–2
Method of finding main directions	6	2
Construction for drawing a square	7	3
Construction for drawing an octagon	8	4
Properties of soil	9–10	5–6
Method of Locating a Śalya	11–18	6–8
Auspious and inauspicious times to begin the construction of a house	19–39	8–16
Dimensions of palaces	40–43	18
Dimensions of houses of common men according to their castes	44–45	20
Definitions of different constituent parts of a house	46–48	20–21
Definitions of different length measures	49–50	21–22
Formulae for Āya, Vyaya etc.	51–64	22–25
Definitions of different constituent parts of a house	65–69	26–27
Types of one room houses	70–74	27–28
Types of two room houses	75–96	28–36
Description of eight numbers of houses beginning from Surya	97–104	36–40

Subject	Gathā	Page
Names of other single room houses	104–105	40
64 circular palaces	106	40
Locations of different functional parts of a palace	107–108	41
Location of main gate	109–112	42–43
Comparison between a residential house and a shop	113–114	44
Information on Vedhas	115-125	44–47
General rules of construction of a house	126–158	48–59

CHAPTER II

EXAMINATION OF AN IDOL

Introduction	1	60
Dimensions of a sitting and standing Jina idol	2-25	60-66
Dimensions of the retinue	26–38	67–71
Examination of an idol	39–54	71–75

CHAPTER III

CONSTRUCTION OF A TEMPLE

Introduction	1	76
Depth of foundation	2	76
Plinth	3–4	76–77
Types and names of temples	5–11	77–79
Horizontal mouldings, Bhadra, Ratha etc	12–17	79–80
Maṇḍovara	18–19	81–82
Thickness of walls	20	82
Dimensions of a temple	21–23	83
Ornaments of a tower, Ūruśruga etc	24–25	84

Subject	Gāthā	Page
Āmalasāra	26–28	84 85
Śukanāsa	29–30	85–87
Trees suitable for construction of temples	31	87
Inauspiciousness of temples depending on the depth of foundation and type of the tower	32	87
Dimensions of golden image	33	87
Flagpole and flag	34–35	88–89
Door	36–38	89
Dimensions of an idol in comparison to that of a temple	39	90
Height if eye–sight of different idols	40 44	90–92
Locations of different idols	45 47	93
Jagatī	48	93
Arrangement and dimens ons of different Mandapas	49 51	93 95
Accessor es of a temple	52 55	95–97
Arrangement of 24 52 etc nos of Jina temples	56 60	97–98
Description of a temple to be used in a house	61 68	99–100
Information of the author	69–70	101
APPENDIX I		102–103
APPENDIX II		104–105

LIST OF FIGURES

Fig No	Description	Page
1 1	Method to fix cardinal points	3
1 2	Method of giving layout of a square with sides towards the main directions	4
1 3	Method of giving layout of an octagon	5
1 4	Locating śalya in the ground	6
1 5	Vatsa-cakra	11
1 6	Eka-śālās (1 to 16)	29
1 7	Dvi-śālas (1 to 16)	31-34
1 8	Dvi salas (1 to 8)	37-40
1 9	Arrangement of salas with different functions in a palace	42
1 10	*Locations of doors*	43
1 11	Vastupuruṣa	47
1 12	Vāstupadamandala (of 100 houses)	48
1 13	Correct and faulty constructions	50
1 14	Two types of pillars	51
1 15	Shapes of houses to be avoided	53
1 16	Navaranga Maṇḍapa	56
2 1	Idol in sitting position	61
2.2	Idol of nine Tāla height	62
2 3	Mouldings of a lion seat	68
2.4	Measurements of different parts constituting a Jina idol with retinue	69

Fg No	Description	Page
3 1	Typical mouldings of a pl nth	77
3 2	Horizontal mouldings bhadra upbhadra etc of a temple	79
3 3	Typical mouldings of a wall (mandovara)	81
3 4	*Proportions of walls of a sanctuary*	82
3 5	Mouldings of Amalasara	84
3 6	Plan and elevation of a typical temple	86
3 7	Flag	88
3 8	Locations of eye-levels of different idols	91
3 9	Plan of a Sandh ra temple having a sanctuary and a gudhamandapa	94
3 10	Divis ons of a p llar	96
3 11	Mouldings of a Stūpi	97

CHAPTERS ON ESSENTIALS OF BUILDING ARCHITECTURE BY THAKKURA FERRU SON OF A GREAT DEVOTEE OF JINA NAMED CANDRA

सयलसुरासुरविंद दसणवण्णाणुग पणमिउण ।
गेहाइ–वत्थुसार सखवेण भणिस्सामि ॥ १ ॥

I descr be briefly (construction of) houses and other structures after offering obeisance to gods and asuras who are proficient in different systems of philosophy and are omniscient (1)

इगवन्नसय च गिहे बिंबपरिक्खस्स गाह तेवन्ना ।
तह सत्तरिपासाए दुगसय चउहुत्तरा सव्व ॥ २ ॥

The information on building of houses is given in 151 stanzas on examination of idols in 53 stanzas and in 70 stanzas information on temple architecture is g ven There are 274 stanzas in total (2)

Two Tests for Examining the Suitability of Soil as Foundation are Given

चउवीसगुलभूमी खणवि पुण वि सा गत्ता ।
तेणव मट्टियाए हीणाहियसमफला नेया ॥ ३ ॥

A pit of 24 angulas (length breadth and depth) is dug and that pit is filled back by the same so l (that was taken out of the

dit) If the pit is not filled then (that ground) is less rewarding: (if the pit) is completely filled then it gives medium reward and if some soil remains after its complete filling then it (i e the soil) gives ample reward (3)

अह सा भरिय जलेण य चरणसय गच्छमाण जा सुसइ ।
ति दु इग अगुलभूमी अहममज्झमउत्तमा जाण ॥ ४ ॥

The pit is filled (brimful) with water and if the level of water is decreased by three, two (or) one angula by the time one walks huudred steps (away from the pit and then back to it) then that soil is bad, medium and good respectively (as foundation soil) (4)

सियविप्पि अरूणखत्तिणि पीयवइसी अ कसिणसुद्दी अ ।
मट्टियवण्णपमाणा भूमी निय निय वण्णसुक्खयरी ॥ ५ ॥
इति भूमिपरीक्षा

White soil (is meant) for brahmins, red soil for persons of warrior class, yellow soil for merchants and black soil for Śudras Building sites with soils of given colours ascribed to different castes as above, results in happiness (to them). (5)

End of examination of soil

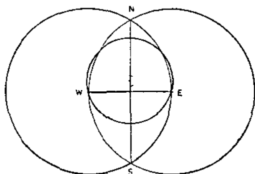
Method to determine Main Directions

समभूमि दुकरवित्थरि दुरेह चक्कस मज्झिरविसक ।
पढमत छायगब्भे जमुत्तरा अद्धि उदयत्थ ॥ ६ ॥

Draw a circle of two hasta diameter and two of twice the diameter on a level ground and fix a peg of 12 angulas length at its centre *The shadow of the peg during rising and setting (of the* sun) where it touches the circle are the west and east directions *respectively The line drawn perpendicular at the centre gives* south and north directions (6)

[Exactly similar description of obtaining the four directions is given in Kātyāyana Śulbasutra (1 2-3) Kātyāyan's date is 400 A D But this method of obtaining directions was known to Baudhāyana (800 B C) and was supposed to be so common that he has not explained this or any other method in his Śulbasūtra see fig 1 1.

It may be noted that this method of obtaining the east and the west directions is not accurate As the sun moves 47 degrees in six months i e 23 1/2' in south and 23 1/2' in north direction from the equator, the shadow of the gnomon is not exactly at the east and west directions unless this procedure is followed on a day when the sun divides the day and night in exactly 12 hours at a location where the directions are being obtained The correction is small and hence may have been neglected by the author]



(Fig 1 1)

Method of giving layout of square and octagonal structures

> समभूमीति ठ्ठीए वट्टति अट्ठकोण कक्कडए ।
> कुण दुदिसित्तरगुल मज्झि तिरिय हत्थचउरसे ॥ ७ ॥

Draw an octagon circumscribed by a circle of one hasta width (diameter) The lines joining alternate angles directed towards subdirections of the octagon makes a square of 17 angulas sides. (7)

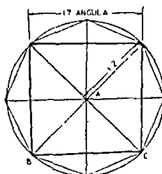
[This is the construction to give a layout of a square with sides towards main directions A circle with two diameters along the east and west directions and along the south and north directions is obtained as given in stanza 6 above Bisecting the four right angles made by the diameters, one could draw another two diameters which are at right angles to each other Eight points are *obtained on the circumference which are towards main and sub-*directions. By joining these points an octagon is obtained,

This is very elegant method of obtaining a square with its sides at four main directions Pythagoras theorom is used.

In $\triangle$ ABC, AB = AC = 12 angulas and $\angle$ BAC is a right angle (see fig 1 2)

$BC^2 = AB^2 + AC^2 = 288$

BC = 17, [accurately *BC = 16 97 angulas*]



(Fig 12)

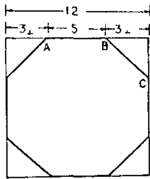
चउरसि विव विव दिसे बारस भागाउ भाग पणमज्झे ।
कुणेहिं सड्ढ तिय तिय इय जायइ सुद्ध अट्ठस ॥ ८ ॥
इति भूमिसाधना ।

Divide each side of the square into 12 parts Leave 3 1/2 *parts on both sides of each corner and obtain five central parts* (of each side) An accurate octagon is obtained by joining these points (8)

[The construction to draw an octagon with its angles towards cardinal points, is known Now the method to draw an octagon with its sides towords the cardinal poiots is described Fig 1 3

The length of all sides of the octagon is not accurately 5/12th part of the square The length of side AB is five parts but the length of side BC is $\sqrt{(3\ 5)^2+(3\ 5)^2} = 4\ \ 9497$ parts]

Here ends information on methods to give layouts



STANZA 8

(Fig 1 3)

The Properties of Good Soil are Described

दिणतिग वीयप्पसवा चउरसाऽवम्मिणो अफुट्टा य ।
अवकल्लर भू सुहया पुव्वेसाणुत्तरबुवहा ॥ ९ ॥

That ground is auspicious, in which seeds sprout within three days which is of square shape non fissured without salya and with water flowing (i e sloping) towards east, north west or north directions (9)

वम्मइणी वाहिकरी ऊसर भूमीइ हवइ रोरकरी ।
अइफुट्टा मिच्चुकरी दुक्खकरी तह य ससल्ला ॥ १० ॥

इति भूमिलक्षणम् ।

Soil with warma forebodes sickness unfertile soil leads to poverty, fissured soil causes death and the one with salya brings distress (to the owner of the house) (10)

End of characteristics of Soil

Method to locate Salya in the Ground

ब क च त ए ह स पज्जा इ अ नवण्णा कमण लिहियव्वा ।
पुव्वाइदिसासु तहा भूमि काऊण नव भाए ॥ ११ ॥

The ground (on which the house is to be built) is divided into nine (square) parts and the nine letters B K, C, T, E, H, S, P and J are written (in them) in clockwise direction beginning from the east (11)

N E P	EAST B	S-E K
NORTH S	CENTRE J	SOUTH C
N-W H	WEST E	S-W T

STANZA 12

(Fig 14)

अहमतिऊण खडिय विहिपुव्व कन्नाया करे दाओ ।
आणाविज्जइ पण्ह पण्हा इम अक्खरे सल्लं ॥ १२ ॥

Place white earth in the hand of virgin a according to the ritual (i e *praying with a formula, Aum Rhim Śrim Aim namo*

Vagvadinī mama praśne Avatara, Avatara ') Let the girl ask some *question, a part of the ground has a salya depending upon the* initial letter of the question (12)

बप्पण्हे नरसल्ल सड्ढकरे मिच्चुकारग पुव्वे ।
कप्पण्हे खरसल्ल अग्गीए दुकरि निवदड ॥ १३ ॥

If the question is with B as initial letter then in the east (quarter of the ground) at a depth of 1 1/2 hastas, there is a nara śalya (bone, skull etc of a man) which (if not removed) may lead to death (of the owner) In case of K question (i-e question with initial letter K is uttered by the virgin) then in the south east (corner of the ground) at the depth of two hastas, there is a bone of an ass which (if not removed) may bring punishment from the *king* (13)

जामे चप्पण्हेण नरसल्ल कडितलम्मि मिच्चुकर ।
तप्पण्हे निरईए सड्ढकरे साणु सल्लु सिसुहाणी ॥ १४ ॥

In case of C question in the south direction, there is a bone or a skull of a man at a depth of mid height of the man it leads to death In case of T question in the south west direction, there is a salya (bones etc) of a dog at a depth of 1 1/2 hastas it *portends* destruction of the progeny (14)

पच्छिमदिसिए पण्हे मिसुसल्ल करदुगम्मि पर एस ।
वायवि ह पण्हि चउकरि अगारा मित्तनासयरा ॥ १५ ॥

In case of E question in the west direction at a depth of two hastas there is a salya of a child by which (the owner) may be expelled to a foreign country *With H question in the north west* direction at a depth of four hastas there are burning coals which portends destruction of friends (of the owner) (15)

उत्तरदिसि सप्पण्हे दियवरसल्ल कडिम्मि रोरकर ।
पप्पण्हे गोसल्ल सड्ढकरे धणविणासमीसाण ॥ १६ ॥

With S question, in the north direction at the depth of mid-height (of a man), there is a śalya of a brahmin which brings poverty With P question in the north east direction at a depth of 1 1/2 *hastas there is a salya of a cow by which the owner is* ruined (16)

जप्पण्हे मज्झगिह् अइच्छाग– कवाल– केस– बहुसल्ला ।
वच्छ+छलप्पमाणा पायण य हुति मिच्चुकरा ॥ १७ ॥

In case of J question in the middle house, at a depth of chest (of a man) there are much salt skulls hair and other Salyas which cause death (of the owner) (17)

[The procedure to determine the location of salyas described here was not in vogue in the 5th or 7th century, as it is not mentioned in either Hayaśirsa Pancaratra (5th century A D) or Bṛhat Samhitā (of 7th century A D) In thess books the procedure *to locate śalyas in a ground is different in that it depends upon the limb the owner scratches at the time of the layout* Isanaśiva-Gurudeva Paddhati (Kriyapada patala 26 stanza 91 and 92) which is written in the year 1038 A D also gives the procedure as mentioned in Bṛhat-Samhita (53 59 61) The procedure of *finding salyas in a ground as given here is described in* Śilpa Dipaka (1 29 39) Raja Vallabha (1 19-21) Visvakarma Prakāśa (12 1213 1248) It is to be noted that the locations and depths of śalyas and the consequences if they are not removed are same in all the three books This shows that this procedure became *popular after the 11th century*]

इअ एवमाइ अन्निवि जे पुव्वगयाइ हुति सल्लाइ ।
ते सव्व वि य सोहिवि वच्छबले कीरए गह ॥ १८ ॥

In this way the salyas that are described above and those others that are noticed are to be removed and after ascertaining the strength of Vatsa start the construction of a house (18)

Auspicious and Inauspicious Times to Begin the Construction of a House

तजहा– कन्नाइ तिगे पुव्वे वच्छो तहा दाहिण धणाइतिगे।
पश्चिमदिसि मीणतिगे मिहुणतिग उत्तरे हवइ ॥ १९ ॥

When the sun is in (either of the) three signs of the zodiac beginning from Virgo (i e Virgo Libra and Scorpio) the Vatsa is towards the east directiou if it (the sun) is in (either of the) three signs of the zod ac beginning from Sagittarus (i e, Sagittarus, Capricorn and Aquarius) then (the Vatsa) is towards thes outh direction When (the sun is) in (either of the) three signs of the zodiac beginning from Pisces (i e Pisces, Aries and Taurus), then (the Vatsa) is towards western direction When (the sun) is in (either of the) three signs of the zodiac beginning from Gemini (i e Gemini Cancer and Leo) then (the Vatsa) is in the north direction (19)

[This procedure for fixing the direction of the house front may have been developed with an idea that the serpant Sesa who holds the earth on his head moves one complete revolution within an year The head and tail are in opposit directions This information is given in Raja Vallabha (1 22 24) Vastuvidya (7 1 6) and Śilpa Prakasa (1 55 57 1/2) Raja Vallabha is a treatise giving the procedure of building of palaces according to the Saurastra school Vastuvidya and Śilpa Prakaśa give south Indian and Orissan traditions respectively This shows that this is a universally accepted procedure for finding direction of the faced of the house depending upon the location of the sun in the zodiac

TABLE I

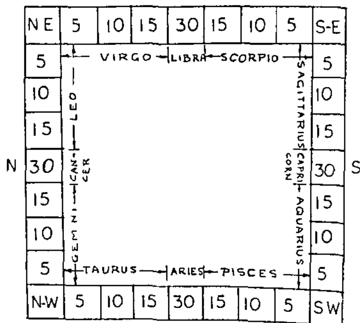
Sign of zodiac	Month	Direction of limbs of Serpant				Results (Stanza 21)	Stanza 23
		HEAD	BELLY	BACK	TAIL		
Virgo Libra & Scorpio	Bhadrapad As vin Kārtik	E	N	S	W	Decreases life span of the owner	desolation, struggle, total destruction
Sagittarus Capricorn *Aquarius*	Margasrisa Pausa Magha	S	E	W	N	Brings happiness	Honour increas in wealth, fire hazard
Pisces Aries Taurus	Falguna Caitra Vaisākha	W	S	N	E	Decreases wealth of *the owner*	happiness, sorrow, *acquisition of wealth*
Gemini Cancer *Leo*	Jestha Āsādha Sravana	N	W	E	S	Brings happiness	*death, loss,* possession of money

Table I below gives this information in nut shell

The consequences given for constructing a house in the month of Margasirsa and Falguna portend honour and happiness respectively according to stanza 23 whereas according to stanza 22 the construction of a house should not be started in these months [This is because of difference in the opinions]

गिहभूमिसत्तभाए पण दह तिहि– तोस– तिहि दहक्खकमा ।
इअदिणसखा चउदिसि सिरपुच्छसमकि वच्छठिई ॥ २० ॥

The ground (meant for) building the house is divided into seven parts (on each side) The Vatsa is for 5, 10, 15, 30, 15, 10 and 5 days respectively in each of these parts (beginning from the north east corner) (The stay of Vatsa in these parts) for these days is for (all the) four directions The head and tail of Vatsa are (always) in the opposit directions (20)



(Fig. 15) (11)

[see fig 1 5 According to Bhuvana Pradipa a treatise on Orissan architecture on the first day of the month Bhadrapada the head of the serpant is towards north-east and it is towards south east on the last day of Kartika Thus the head of the serpant moves one degree per day]

अग्गिमओ आउहरो धणक्खय कुणइ पच्छिमो वच्छो ।
वामो य दाहिणो वि य सुहावहो हवइ नायव्वो ॥ २१ ॥

when Vatsa is towards the east then it decreases the life span If it is towards west then it decreases the wealth If it is towards right or left sides (i e in the south and north directions) then it brings happiness (to the owner) (21)

धनमीणमिहुणकण्णा सकंतीए न कीरए गहं ।
तुलविच्छियमेसविसे पुव्वावर– सेस सेस दिसे ॥ २२ ॥

इति मतान्तरे ।

when the sun is in the Sagittarius Pisces Gemini and Virgo then the construction of the house should not be started At the time of the beginning of the construction of the house if (the sun)

is in Libra Scorpio Aries and Taurus then the faced of the house should be towards directions other than east and west (i e towards the north and the south) (If the construction of the house is to begin) in remaining signs of zodiac then they are to face at the east and the west directions (22)

Here ends difference of opinions

सोयधणमिच्चुहाणि अत्थ सुन्न च कलह– उव्वसिय ।
पूयासपय अग्गी सुह च चित्ताइमासफल ॥ २३ ॥

Depending on the month (of the beginning of the construction of the house) starting from the month of Caitra it results in sorrow acquisition of wealth, death loss possession of money desolation struggle total destruction honour increase in wealth fire hazard and happiness (for consecutive months respectively (23)

वइसाहे मग्गसिरे सावणि फग्गुणि मयतरे पोसे।
सियपक्खे सुहदिवसे कए गिहे हवइ सुहरिद्धी ॥ २४ ॥

If the construction of the house is begun in the m nth of Vaisakha, Margaśirsa Śravana Falguna and according to some in Pausa in the light half of the lunar month and on an auspicious day, then it results in happiness and prosperity (24)

सुहलग्ग चदबले खणिज्ज नीमीउ अहोमुहे रिक्खे।
उड्ढमुहे नक्खत्ते चिणिज्ज सुहलग्गि चदबले ॥ २५ ॥

The digging for foundations (of a building) is to be started at the auspicious moment of the sun's entrance into a zodiacal sign, at the time of the powerful moon and at constellations having a downward motion The masonry is to be started at the auspicious moment of the sun s entrance into a zodiacal sign at the time of powerful moon and at constellations having upward motion (25)

सवणद्दपुस्सुरोहिणि तिउत्तरासय धणिट्ठ उड्ढमुहा।
भरणिऽसलेस तिपुव्वा म-म- वि कित्ती अहोवयणा ॥ २६ ॥

Śravana Ardrr Pusya Rohini, three Uttara constellations (Uttarafālgunī, Uttarasadha Uttarabhadrapada) Śatabhīsa and Dhanistha are the constellations having upward motion Bharani Āslesā three Purva constellations (Purvafalgunī Purvasadha, Purvabhadrapada) Mula, Magha Visakha and krttika are the constellations having downward motion (26)

पुव्वुत्तर नीमतले घियअक्खयरयणपचग ठविउ।
सिलानिवेस कीरइ सिप्पीण सम्माणणापुव्व ॥ २७ ॥

At the bottom of the foundation pit in the north east direction, are laid ghee, sacred rice and five jewels The engineer-artists are honoured first and then the first stone is laid (27)

भिगु लग्गे बुहु दसमे दिणयर लाहे बिहप्फई किंदे।
जइ गिहनीमारम्भे ता वरिससयाउय हवइ ॥ २८ ॥

If the construction of the house is begun when Venus is in the auspicious zod acal sign mercury in the tenth place, sun in the eleventh place and Jupiter is in the central plac. then the life of that houe is of one huudred years (28)

दसमचउत्थे गुरुससि सणिकुजलाहे अ लच्छि वरिस असी ।
इग ति चउ छ मुणिकमसो गुरुसणिभिगुरविबुहम्मि सय ॥२९॥

At the time of beginning the construction of the house Jupiter and Moon are in the tenth and fourth places respectively Saturn and Mars are in the eleventh place then goddess Laxmi stays in that house for a span of 80 years When Jupiter, Saturn Venus Sun and Mercury are in the first third fourth sixth and seventh places respectively, (at the time of beginning the construction of a house) then (goddess Laxmi stays there) for hundred years (29)

सक्कुदए रवितइए मगलि छट्ठे अ पचमे जीवे ।
इअ लग्गकए गहे दो बरिससयाउअ रिद्धी ॥ ३० ॥

If the construction of the house is started at the auspicious time when the Venus is rising, Sun is in the third place Mars is in the sixth place and Jupiter is in the fifth place then the people staying in (that house) remain prosperous for two hundred years (30)

सगिहत्थो ससिलग्गे गुरुकिंदे बलजुओ सुविद्धिकरो ।
कूरट्ठम अइअसुहा सोमा मज्झिम गिहारभे ॥ ३१ ॥

When the Moon is in his own house and also at the same time in the first house Jupiter is powerful in the central house, then it is auspicious time for beginning the construction of the house as it is very prosperous (to the occupants) If a ferocious planet is in the eighth place then it is extremely inauspicious and if a mild planet is (in the eighth place) then it is medium inauspicious (31)

इक्के वि गहे णिच्छइ परगेहि परसि सत्तबारसमे ।
गिहसामिवण्णनाहे अबले परहत्थि होइ गिह ॥ ३२ ॥

Even if a single planet which is in descension and is staying *in the foriegn house, at nineth amsaka and is also at the seventh* or twelth place (in addition) if the lord of the caste of the house owner is not strong then such a house (of which construction is begun at this time) has to be handed over to another (32)

[The house owner has to sell the house and can not enjoy it]

बंभण सुक्क विहप्फइ रविकुज खत्तिय मयअ वइसो य ।
बुह सुद्दु मिच्छसणितमु गिह सामियवण्णनाह इमे ॥ ३३ ॥

Venus and Jupiter are the lords of the brahmin caste, Sun and Mars are of warrior class Moon of merchants Mercury of sudras and Saturn and Rahu are the lords of non Aryans These are the lords of the house-owner according to the caste (33)

सयलसुहजोयलग्गे नीमारभे य गिहपवेसे य ।
जइ अट्ठमो य कूरो अवस्स गिहसामि मारेइ ॥ ३४ ॥
इति नामनिवेसलग्नम् ।

At the time of beginning the digging of the foundation pit or at the time of (first) entering in the house even if there are all auspicious combinations of planets but a ferocious planet is in the eighth place then the house owner may die (34)

Here ends the information on Lagna (moment of the sun s entrance into a zodiacal sign) for the occupation of a house

चित्त अणुराह तिउत्तर रेवइ मिय रोहिणी अविद्धिकरो ।
मूल द्दा असलेसा जिट्ठा पुत्त विणासेइ ॥ ३५ ॥

(The first entry in house) when the sun is at constellations Citra Anuradha three Uttaras Revati, Mrgaśirsa and Rohini is always prosperous (on the other hand, if it is made at constellations) Mula Ardra, Aslesa Jyestha, then it portends death of a son (35)

पुव्वतिग महभरणी गिहसामिवह विसाहत्थीनास ।
कित्तिय अग्गिसमत्तं गिहप्पवेसे अ ठिइ समए ॥ ३६ ॥

The first entry in the house when the sun is at constelle tions of three Purvas Maghā and Bharaṇī then it leads to the death of the house-owner, at Visākhā to the death of his wife and at Kṛttika, it portends destruction (of the house) by fire (36)

तिहिरित्त वारकुजरवि चरलग्ग विरुद्धजो अ दिण्हण चद ।
वज्जिज्ज गिहपवेसे सेसा तिहि- वार- लग्ग- सुहा ॥ ३७ ॥

An empty (rikta) lunar day, Tuesday and Sunday, moving auspicious time with opposit conjunction when Moon is feeble (or is in descension or is with a ferocious planet) such a time is to be avoided at the (first) entrance in the house Other lunar days in a week, and lagna are auspicious (37)

कि दुदु अडतकूरा असुहा तिछगारहा सुहा भणिया ।
किदुतिकोणतिहाले सुहया सोमा समा सेसे ॥ ३८॥
If a ferocious planet is in the central second, eighth or in twelth place of the house owner s horescope) then it is inaus picious time (for the entry in the house) It is opined that (if a ferocious planet) is at the third sixth or eleventh house then it is auspicious A m ld planet located in the central, third or eleventh house or is in a triangle (i e making a nineth-fifth conjunction) then it is auspicious At remaining houses independent of the type of the planet (i e ferocious or mild) they are equally auspicious and inauspicious (38)

सुर गिहत्थो गिहिणी चदो धण सुक्कु सुरगुरु सुक्ख ।
जो सबलु तस्स भावो सबलु भवे नत्थि सदेहो ॥३९॥
Sun represents the householder *Moon his wife*, *Venus* his wealth and Jupiter happiness There is no doubt that whichever of the above planets is powerful the house is auspicious in that respect (39)

[see table II]

TABLE II

Day	Time for the first entry in the house		
	Auspicious	Medium	Inauspicious
Sun	3-6-11	9-5	1-4-7-10-2-8-12
Moon	1-4-7-10-9-5-3-11	8-2-6-12	—
Mars	3-6-11	9-5	1-4-7-10-2-8-12
Mercury	1-4-7-10-9-5-3-11	2-6-8-12	—
Jupiter	1-4-7-10-9-5-3-11	2-6-8-12	—
Venus	1-4-7-10-9-5-3-11	2-6-8-12	—
Saturn	3-6-11	9-5	1-4-7-10-2-8-12
Rāhu Ketu	3 6-11	9-5	1-4-7-10-2-8-12

[Figures indicate the number of the house in the house-owner s horoscope]

Stanzas 28-39

राया सेणाहिवई अमच्च- जुवराय- अणुज- रण्णीण ।
नेमित्तिय- विज्जाण य पुरोहियाण इह पचगिहा ॥४०॥

The king, commander-in-chief, minister, crown prince king's younger brothers, queen astrologer, physician and family priest each of them could have five types of houses (40)

एगसय अट्ठहिय चउसट्ठि सट्ठि असी अ चालीस ।
तीस चालीसतिग कमेण करसखवित्थारा ॥४१॥

The largest house from king to priest, are of 108, 64 60 80, 40, 30 and three times 40 (i e 40, 40, 40) hastas wide respectively (41)

अट्ठ छह चउ छह चउ छह चउ चउ चउहोणया कमेणेव ।
मूलगिह वित्थराओ सेसाण गिहाण वित्थारा ॥४२॥

Derease the width of the largest house by 8 6, 4, 6 4 6 4, 4 and 4 hastas to obtain the widths of the remaining four types of houses of king to priest respectively (42)

चउ छच्च अट्ठ तिय तिय अट्ठ छ छ छ भागजुत्त वित्थरओ ।
सेसगिहाण य कमसो माण दोहत्तणे नेय ॥४३॥

Addition of fourth sixth eighth third third eighth sixth' sixth sixth and sixth part of the width of the largest house (to the width from king to priest) gives their lengths respectively For other four types of houses (for king to priest) decrease the largest length by the same figures as mentioned for widths above (43)

[see table III]

TABLE III

Dimensions of Houses (Hasta)

Type	King L = 11/4w	Army Chief L = 11/6w	Minister L = 11/8w	Crown Prince L = 11/3w	Younger brothers L 11/3w	Queen L = 11/6w	Astrologer L = 11/6w	Physician L = 11/6w	Priest L = 11/6w
	Width / Length								
Largest	108 / 135	64 / 74 2/3	60 / 67 1/2	80 / 106 2/3	40 / 53 1/3	30 / 33 3/4	40 / 46 2/3	40 / 46 2/3	40 / 46 2/3
Medium	100 / 125	58 / 67 2/3	56 / 63	74 / 98 2/3	36 / 48	24 / 27	36 / 42	36 / 42	36 / 42
Lesser than medium	92 / 115	52 / 60 2/3	52 / 58 1/2	68 / 90 2/3	32 / 42 2/3	18 / 20 1/4	32 / 37 1/3	32 / 37 1/3	32 / 37 1/3
Small	84 / 105	46 / 53 2/3	48 / 54	62 / 82 2/3	28 / 37 1/3	12 / 13 1/2	28 / 32 2/3	28 / 32 2/3	28 / 32 2/3
Smaller	76 / 95	40 / 46 2/3	44 / 49 1/2	56 / 74 2/3	24 / 32	6 / 6 3/4	24 / 28	24 / 28	24 / 28

Stanzas 41-43

Dimensions of Houses for Common men of four Castes

वराण चउक्क गिहेसु बत्तीस कराइ वित्थरो भणिओ ।
चउ चउहीणो कमसो जा सोलस अत जाईण ॥४४॥

In case of houses of four castes, the width of the brahmin s house is 32 hastas It is decreased by four hastas with lower castes in that order so that (the width of the house) of the sudra is 16 hastas (44)

दसमस-अट्ठमस सइस-चउरस-वित्थरस्सहिय ।
वीहू सव्वगिहाण य दिय खत्तिय-वइस-सुद्दाण ॥४५॥

इति स्थापना ।

The tenth eighth sixth and fourth part (o' the width) is added into the widths of the respective houses so as to obtain the lengths of the houses of brahmins members of warrior class, merchants and Śudras (45)

Here ends establisament of Houses

[This information may have been taken from Brhat Samhita 53 4–13

TABLE IV

Caste	Brahmin	Warriors	Merchants	Śudra	Antyaja
Width	*32*	*28*	*24*	*20*	*16*
Length	35–4 3/4	31 12	28	25	20

Note – All dimensions are in hasta and angula measures]

Definitions of Different Constituent Parts of a House

ज दीहवित्थराई भणिय त सयलमूल गिहमाण ।
सेसमलिंद जाणह जहत्थिय ज बहीकम्म ॥४६॥

The lengths and widths quoted above are the dimensions of the principal house Whatever is remaining portion, where out-door activities are carried out is called alinda (46)

ओवरय सालकवखोयराईय मूलगिहमिण सव्व ।
अहमूलसालमज्झे ज यट्टइ त च मूलगिह ॥४७॥
इति मूलगृहाणा भूमिसख्या ।

A room with one side open (owari), a side room and (varai) all of these constitute the principal house Those parts of the house which are inside the principal Sālā that all is the principal house (47)

Here ends information on constituent parts of a house

Temples, palaces, lakes defence walls, clothes and fields are measured by this hasta The dimensions of a house (of a common man) are measured by (the length unit of) the hasta of the houseowner (50)

Information on Āya Vyaya etc

गिहसामिणो करेण भित्तिविणा मिणतु वित्थर दीह ।
गुणि अट्ठहिं विहत्त सेस धयाई भवे आया ॥५१॥

Measure the length and width of the house (to be built) leaving the dimensions of walls by (the length unit of) the hasta of the houseowner Divide their multiplication by eight the remainder is Aya (of that house) (51)

[The length and width of the house are measured from the inner parts of walls for these calculations]

धय-धूम सीह साणा विस खर गय धख-अट्ठ आय इमे ।
पुव्वाइ-धयाइ-ठिइ फल च नामाणुसारेण ॥५२॥

Flag smoke lion dog bull ass elephant and crow are the (names of) eight ayas They are facing each other and begin from the east direction (and are located at different directions in clockwise order) The consequences are according to their names (52)

[Ayas at odd numbers and located at the main directions are auspicious whereas even numbered ayas located in the subdirections are inauspicious]

विप्पे धयाउ दिज्जा खित्त सीहाउ वइसि वसहाओ ।
सुद्दे अ कुजराओ धखाओ उ मुणीण नायव्व ॥५३॥

Āya of a brahmin s house should be a flag that of a warrior class a lion, bull for merchants elephant for sudras and crow for a house of ascetics (53)

धय-गय-सीहं विज्जा संते ठाणे धओ अ सव्वत्थ ।
गयपंचाणण-वसहा खेडय तह कव्वडाईसु ॥५४॥

Āyas for places used for good (purpose) are flag, elephant or lion and for all places flag is auspicious Elephant, lion and bull are the (auspicious) ayas for a village and a market town. (54)

वावी-कूव-तडागे सयणे अ गओ अ आसणे सीहो ।
वसहो भोअणपत्ते छत्तालवे धओ सिट्ठो ॥५५॥

Elephant āya for small and big wells, lakes and for cots, lion āya for seats, bull for utensils and flag for a parasole and flyflap are appropriate. (55)

विस-कुंजर-सीहाया नयरे पासाय-सव्वगेहेसु ।
साणं मिच्छाईसु धखं काउ अ गिहाईसु ॥५६॥

Bull, elephant and lion are the āyas auspicious for cities, palaces (temples), and all types of houses For a struture belonging to non-āryans dog aya and for places which are not residences a crow aya is suitable (56)

धूम रसोइठाणे तहेव गेहेसु वण्हि जीवाण।
रासहु विसाणगिहे धय-गय-सीहाउ रायहरे ॥५७॥

Smoke aya is suitable for a cooking house and also for the houses of people who work with fire as a living (blacksmiths etc.) Āya for the house of a prostitute should be ass Flag, elephant or lion should be the aya of a king's palace (57)

दीहं वित्थरगुणियं जं जायइ मूलरासि तं नेय ।
अठगुण उडुभत्त गिहनक्खत्त हवइ सेस ॥ ५८ ॥

The multiplication of the length and width of a house gives its area It is to be multiplied by eight and divided by 27 The remainder is called the constellation of that house (58)

गिहरिक्ख चउगुणिअ नवभत्त लध्धु भुत्तरासीओ गिहरासि ।
सामिरासी सडट्ठ दु दुवालस असुह ॥५९॥

इति गृहराशियन्त्रम् ।

The constellation (i e above mentioned remainder) of the house is multiplied by four and divided by nine The division gives the sign of zodiac which is enjoyed (by the house) The sign of the house and that of the house owner are inauspicious if they are at sixth and eighth or second and twelth places (with reference to each other) (59)

End of Information of zodiacal cycle for Houses

वसुभत्तरिक्खसेस वय तिहा जक्ख रक्खस पिसाया ।
आउ अकाउ कमसोहीणाहिसम मुणयव्व ॥६०॥

The constellat on (figure) is divided by eight the remainder is called vyaya They are three Yaksa Rāksasa and Piśāca When the magnitude of aya is larger than vyaya then it is called Yaksa if smaller then it is Raksasa *and if they are equal then that* vyaya is Piśāca (60)

जक्खवओ विद्धिकरो धणनास कुणइ रक्खसवओ अ ।
मज्झिमवओ पिसाओ तह य जमस च वज्जिज्जा ॥६१॥

Vyaya (named) Yaksa brings prosperity Rakṣasa destroys wealth and Pisaca gives medium results (i e there is neither prosperity nor destruction of wealth) Amśa Yama is to be avoided (61)

मूलरासिस्स अक गिहनामक्खर वयक सजुत्त ।
तिविहुत्त सेस असा इदस जमस रायसा ॥६२॥

The sum of the area of the house the numbers of letters

forming the name of the house and vyaya is divided by three The remainder is amśa They are three Indra, Yama and king (62)

[If the remainder is one the amśa is called Indra If it is two or three, the amśa is Yama and king respectively]

गेहभसामिभपिंड नवभत्त सेस छ चउ नव सुह या।
मज्झिम दुग इग अट्ठाति पच सत्तहमा तारा ॥६३॥

The difference in the figures of the constellations of the house-owner and that of the house is divided by nine The remainder is called a star (Tara) of the house The stars six, four and nine are auspicious two one and eight are medium and three, five and seven are the meanest (63)

[Āya = Remainder of inner width × inner length of the house /8
Constellation = Remainder of 8/27 (area of the house)

Sign of the zodiac = 4/9 (Constellation number)

Vyaya = remainder of (coustellation/8)

Amśa = remainder of (area + no of letters in the name of the house + vyaya)/3

Star = remainder of (constellation of a house–constellation of the house–owner)/9]

जहकण्णा वरपीई गणिज्जए तह य सामिय गिहाण।
जोणि गण-रासि-पमुहा नाडीवेहो य गणियव्वो ॥६४॥

As the (favourite and unfavourite points) between the proposed bride and bridegroom are studied by astrological calculations, in the same manner (the fivourite and unfavourite points) between the house and the house owner are calculated The yoni, gana, raśi, apamukha, nadi, vedha (etc) for both of them are calculated (and the consequences are predicted) (64)

ओवरय नाम साला जेणे ग दुसालु भण्णए गेह ।
गइ नाम च अलिदो इग दु तिऽलिदोइ पटसालो ॥६५॥

A single room is called sāla The one with one (or) two śālas is called a house Gati is the name of an alinda and (a śala) with one, two or three alindas is a pataśala (65)

पटसाला बार दुहु दिसि जालिय भित्तीहि मडवो हवइ ।
पिट्ठि दाहिण वामे अलिद नामेहि गुजारी ॥६६॥

When there are two windows in a wall on either side of a door of a patasalā, then it is a mandapa If there is an alinda on the back, left or right side (of a sala) then it is called a Gujārī (66)

जालिय नाम मूसा थभय नाम च हवइ खडदार ।
भारपट्टो य तिरिओ पोढ कडो धरण एगट्ठा ॥६७॥

A window is called musā and a pillar is sad-daruka The wooden piece across (the pillars) is called a bharapatta (supporting beam) The words pitha, kadi and dharana are synonyms (67)

ओवरय पट्टसाला पज्जत मूलगेह नायव्व ।
एअस्स चेव गणिय रधण गेहाइ गिहभूसा ॥६८॥

इति परिभाषा ।

From a room to a patasāla is to be considered as a principal house This much only is to be counted (as a principal house) (The other parts) like a cooking house etc, are ornaments of the house (68)

End of technical phoeseology.

ओवरय-अलिंद-गई-गुजारि-भित्तीण-पट्ट-थभाण ।
जालिय मडवाणाय भेएण गिहा उवज्जति ॥६९॥

The differ^nt types of houses are formulated by the difference (in the number and arrangements) of the rooms, alindas, gatis, gujaris, walls, beams, pillars, windows and mandapas (69)

चउदस गुरु पत्थारे लहुगुरुभेएहि सालमाईणि ।
जायति सव्वगेहा सोलसहस्स-तिसय-चुलसीआ ॥७०॥

(By different arrangements) of long and short vowels a statement of 14 long vowels is formed, similarly by (different arrangements) of śalas and alindas 16384 types of houses are formed, (70)

Types of One Room Houses

तत्तो य जिकिंवि सपइ वट्टति धुवाइ-सतणाईणि ।
ताण चिय नामाइ लक्खणचिण्हाइ वुच्छामि ॥७१॥

Now, I will tell (information on houses) of type Dhruva, Santana etc with all of their names along with their characteristics and distinctive features (71)

धुव-धन्न-जयानद-खर-कत मणोरमा सुमुह-दुमुहा ।
कूर-सुपक्ख धणद-खय-आक्कद विउल-विजया गिहा ॥७२॥

Dhruva, Dhanya Jaya Nanda Khara Kanta, Manorama, Sumukha, Durmukha Krura, Supakṣa Dhanada, Kṣaya Ākranda, Vipula and Vijaya are (the names) of the houses (72)

चत्तारि गुरु ठविउ लहुओ गुरु हिट्ठि सेस उवरिसमा ।
ऊणेहि गुरु एव पुणो पुणो जाव सव्व लहू ॥७३॥

In the first row long vowels are written (In the next row the first) long vowel is replaced by a short vowel keeping other vowels

long as in the above row In this way replace long vowels again and again (with different locations of long and short vowels) so that finally all the vowels (in the last row) will be short (73)

[Long vowel is indicated by-and short vowel by s The arrangements of long and short vowels could be, by all sorts of their combinations, as given below

1 – – – –	6 s s – –	11 – s s –
2 s – – –	7 – – s s	12 s s s –
3 – s – –	8 s – s –	13 – s s s
4 – – s –	9 – s – s	14 s – s s
5 – – – s	10 s – – s	15 s s – s
	16 s s s s	

see fig 1 6 for plans of these one sālas]

त धुव धन्नाइण पुव्वाइ-लहुहि साल नायव्वा ।
गुरू ठाणि मुणह भित्ती नाम सम हवइ फलमेसिं ॥७४॥

These (houses with names) Dhruva Dhanya etc are facing east (In the above arrangements of vowels) short vowel represents a room (an empty space) and a wall is to be located at a long vowel. The portends (of construction of these houses) is as indicated by their names (74)

Types of Two Room Houses

सतण (सतद) मतिर वड्ढमाण कुक्कुडा सत्थिय च हस च ।
वद्धण कब्बुर सता हरिसण विउला कराल च ॥७५॥

Śantana Śantida Vardhamana Kukkuta Swastika, Hansa, Vardhana Karbura Śanta Harsana, Vipula and Karala, (75)

वित्त चित्त धन्न कालदड तहेव बधूव ।
पुत्तद सव्वगा तह वीस इम कालचक्क च ॥७६॥

Vitta Citra Dhanya Kaladand also Bandhuda, Putrada, Sarvānga and twentieth is Kalacakra, (76)

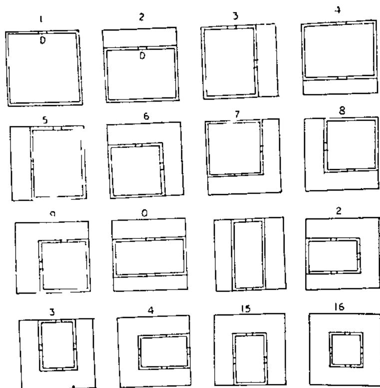
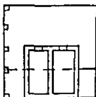


Fig 16

1, DHRUVA	2 DHANYA	3 JAYA
4 NANDA	5 KHARA	6 KĀNTA
7 MANORAMA	8 SUMUKHA	9 DURMUKHA
10 KRURA	11 SUPAKSA	12 DHANADA
13 KSAYA	14 AKRANDA	15 VIPULA
	16 VIJAYA	

तिपुर सुदर नीला कुडिल सासय य सत्यदा सील ।
कुट्टर सोम सुभद्दा तह भद्दमाण च कूरवक ॥७७॥

Tripura, Sundara, Nila Kutila, Śasvata Śāstrada Sila Kutara, Saumya Subhadra, Bhadramana and Krura(77)


5 BANDHUDA

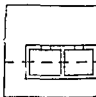

6 TRIPURA

Fig 1 7

पिट्ठि दाहिणवामे इगेग गुजारि पुरउ दु अलिंदा ।
त सासय आवास सव्वाण जणाण सतिकर ॥८५॥

One gujari at the back and on right and left sides with two alindas in front, that house is Sasvata It is known to bring tranquility to all (85)

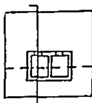
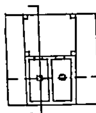

7 SĀŚVATA



Fig 1 7

दाहिणवाम इगग अलिंव जुअलस्स मडव पुरओ ।
ओवरयमज्झियभो (उवरव मज्झे यभय) तस्स य नाम हवइ सोम ॥८६॥

One alında each on right and left sides, two alındas and a maṇdapa in front, with pillars in the centre of the rooms, such a house is named Saumya. (86)



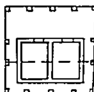


8 SAUMYA

Fig 17

पुरओ अलिंद तियग तिदिसि इक्किक्क हवइ गुजारी ।
थभयपट्टसमेय सीधरनाम च त गेहं ॥८७॥

Three alındas are in front and one gujārı each on three sides, with pillars and beams, that house is called Srīdhara (87)

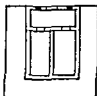


9 ŚRĪDHARA

Fig 17

गुजारिजुअल तिहु दिसि दुलिंद मुहे य थभपरिकलिय ।
मडव जालिय सहिया सिरिसिगार तय बिंति ॥८८॥

Two gujarıs on all three sides and two alındas with pillars in the front, and a maṇdapa with a window, such a house is Śrisṛngara (88)

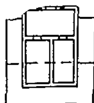


10 ŚRISRNGĀRA

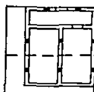
Fig 1 7

तिन्नि अलिंदा पुरओ तस्सग्गे भद्दु सेस पुव्वुव्व ।
त नाम जुगसोधर बहुमगलरिद्धि आवास ॥८९॥

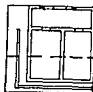
Three alindas in front having bhadra [and remaining features are same as given earlier such a ho ise is named Yugmasridhara It is a very auspicious house leading to the prosperity (89)



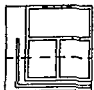
YUGMAŚ KHARA



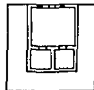
UDYOTA



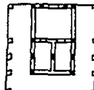
VILASA



MAHANTA



PRATAPAVARDHANA



JANGAMA

Fig, 1 7 (11 to 16)

दु–अलिंद मडव तह् जालिय पिट्ठेग दाहिणे दु गई ।
भित्तितरियभजुआ उज्जोय नाम धणनिलय ॥९०॥

Two alindas in front with a mandapa having a window, one gati at the back and two on the right side, two pillars in each wall, such a house is Udyoga in which wealth resides (90)

[Fig 1 7 (12)]

उज्जोअ गेह् पच्छइ वाहिणए दु गइ भित्ती अतरए ।
जह् हुति दो भमती विसाल (विलास) नाम हवइ गेह् ॥९१॥

Udyoga house with two gatis between walls in the back and on the right side and there are two circumambulating paths, such a house is called Vilāsa (91)

[Fig 1 7 (13)]

ति अलिंद मुहस्सग्गे मडवय सेस विलासुव्व ।
त गेह् च महत कुणइ महड्ढि यसताण ॥९२॥

Three alindas in the front with a mandapa and other (parts) are like Vilāsa, that house is Mahanta which is prosperous to those who reside in it (92)

[Fig 1 7 (14)]

मुहि त्ति अलिंद समडय जालिय ति दिसेहि दु दु य गुजारी ।
मज्झि वलयगयभित्ती जालिय य पयावयवद्धणय ॥९३॥

Three alindas in the front with a mandapa having a window and two gujaris (each) in the (remaining) three sides and gati with a window in the centre is Pratapavardhana. (93)

[Fig 1 7 (15)]

पयावबध्दणे जई थभय ता हवइ जगम सुजस ।
इअ सोलस गेहाइ सव्वाइ उत्तरमुहाइ ॥९४॥

Pratapavardhana with pillars is Jangama which brings fame *All these 16 houses are facing north direction (94)*

[Fig 1 7 (16)]

एयाइ चिय पुव्वा दाहिण पच्छिममुहेण बारेण ।
नामतरेण अन्नाइ तिन्नि मिलियाणि चउसट्ठि ॥९५॥

In this way (each type of house from these 16 numbers) when placed with their doors facing east south and west then their names differ and by adding these three in each type, together 64 numbers of houses are obtained (95)

तथाहि–

सतणउत्तरवार त चिय पुव्वु मुहु सतद भणिअ ।
जम्म मुहवड्ढमाण अवरमुह कुक्कुड तहन्नेसु ॥९६॥

For example

The house (named) Śantana is with door towards north, the same if facing east is called Śāntida, facing south it is **Vardhamāna** and facing west it is **Kukkuta** The same (system of naming houses) is to be followed for other types of houses (96)

Description of Other Eight Houses

अग्गे (आय) अलिंदतियग इक्किक्क वामदाहिणो वरय ।
थभजुअ च दुसाल तस्स य नाम हवइ सूर ॥९७॥

There are three alindas in the front and one room each on left and right sides There are two rooms (dwiśālā) with two pillares, such a house is named **Sūrya** (97)

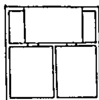
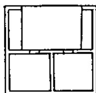

1 SURYA

Fig 1 8

वयणे य चउ अलिदा उभय दिसे इक्कु इक्कु ओवरओ ।
नामेण वसव त जुग अत जाव वसइ धुव ॥९८॥

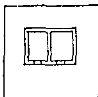
There are four alindas in front and one room each in both the directions (i. e on left and right sides) such is Vasava (The owner) lives in it upto the end of a yuga (98)


2 VASAVA

[Fig. 1 8]
[One yuga = 360000 years]

मुहि ति अलिंद दुपच्छइ दाहिणवामे अ हवइ इक्किक्क ।
त गिहनाम वीय हियच्छिय चउसुवन्नाण ॥९९॥

Three alindas in front two at the back and one each on the left and right sides the name of that house is Virya and it is beneficial to four castes (99)

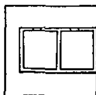


3 VĪRYA

Fig 18

दो पच्छइ दो पुरओ अलिंद तह दाहिणे हवइ इक्को ।
कालक्ख त गेह अकालिदंड कुणइ नूण ॥१००॥

Two alindas in the back, two in front and besides one on the right side, that house is (called) Kalakṣa and it definitely brings famine (100)

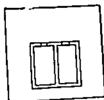


4 KALAŚA

Fig 18

अलिंद तिन्नि वयणे जुअल जुअल च वामदाहिणए ।
एग पिट्ठि दिसाए बुध्दि सबुद्धि वड्ढणय ॥१०१॥

Three alindas in front and two each on left and right sides, one at the back, is (a house called) Buddhi, that increases pure reason (101)

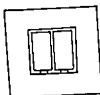


5 BUDDHI

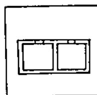
Fig 1 8

दु अलिंद चऊदिसेहिं सुव्वय नाम च सव्व सिध्दिकर ।
पुरओ तिन्नि अलिंदा ति दिसि दुग त च पासाय ॥१०२॥

If on four sides there are two alindas then that honse is named **Súvrata,** it gives complete fulfilment Three alindas in front and two on each of three sides (such a house) is **Prasada** (102)



6 SUVRATA

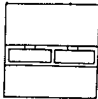


7 PRASADA

Fig 1 8

चउरि अलिंदा पुरओ पिट्ठि तिग त गिह दुवेहखख ।
इह सूराई गहा अट्ठवि नियनाम सरिसफला ॥१०३॥

Four alindas in front and three on the backside such a house is **Dvivedha** These are eight houses starting from the name Surya. They fruitify as indicated by their names (103)



8 DVIVEDHA

Fig 1 8

Names of Houses of still Other Types

विमलाइ सुदराई हसाइ अलकियाइ पभवाई ।
पम्मोय सिरिभवाई चूडामणि कलसमाई य ॥१०४॥

There are types of houses with their first names as Vimala Sundara Hansa Alankṛta Prabhava Pramoda Śribhava Cuḍā mani and Kalaśa (104)

एमाइआसु सव्वे सोलस सोलस हवति गिह तत्तो ।
इक्किक्काओ चउ चउ दिसिभअ अलिदभएहिं ॥१०५॥

From each of all these types of houses 16 forms are obtainable by arranging their faceds in four different directions and (with different arrangements) of four al ndas (105)

तिअलोय सुवराई चउसट्ठि गिहाइ हुति रायाणो ।
ते पुण अवट्ट सपइ मिच्छाण च रज्जभावेण ॥१०६॥

इति गृहाणि ।

There are 64 types of houses beginning v th name Triloka sundara which are maent for k ngs Nowadays these circular houses are not popular but these may be constructed if wished by the king (106)

End of information on houses

पुव्वे सीहदुवार अग्गीइ रसोइ दाहिण सयण,।
नेरइ नीहार ठिई भोयणठिइ पच्छिमे भणिय ॥१०७॥

It is said that the main gate should be located towards the east, cooking house towards the soulh-east, bedroom towards the south, watercloset towards the south-west and dining hall towards the west (107)

वायव्ये सव्वाउह कोसुत्तर धम्मठाणु ईसाणे ।
पुव्वाइ विणिद्देसो मूलग्गिहदारविवखाए ॥१०८॥

All the fighting arms are kept towards the north-west, the money-chest towards the north and the room for worshipping towards the north east (The above arrangement of rooms is made) with main gate towards the east For a house with the main gate towards other direections, the above arrangement of rooms is made by looking towards the faced of the house (108)

[This information may have been taken from Brhat Samhita 52 118–119]

Locations of the Main Gate

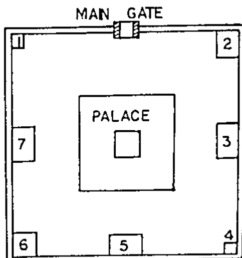


Fig 19

1 ROOM FOR WORSHIP 2 COOKINO HOUSE
3 BED ROOMS 4 W C 5 DIANING HALL
6 ARMOURY 7 TREASURY

पुव्वाइ विजयवार जमवार दाहिणाइ नायव्व ।
अवरेण मयरवार कुबरवार उईचिए ॥१०९॥

The eastern door is (called) Vijaya the southern one is Yama the western is Makara door and the northern door is kubera (109)

नाम सम फलमेंसि बार न कयावि दाहिण कुज्जा ।
जइ होइ कारणण ताउ चउदिसि अट्ठभाग कायव्वा ॥११०॥

They fructify according to their names hence never locate a door towards the south If it has to be placed (in the south dire ction) because of certa n reasons then (the s des of the house) from four d rect ons are divided into e ght parts (110)

सुहबारु असमज्झे चउसु पि दिसासु अट्ठभागासु ।
चउ तिय दुन्नि छप्पण तियपण तिय पुव्वाइसु कम्मेण ॥१११॥

The auspicious door is never positioned in the central part of the eight parts (of sides) from each direction but it is located, beginning from the east direction and in clockwise direction at the fourth or third part second or sixth part (in the south), fifth and third part (in the west), and fifth and third part (in the north direction) (111)

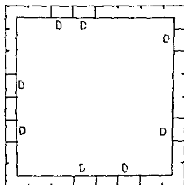


Fig 1 10

बाराउ गिहपवेस सोवाण करिज्ज सिट्ठि मग्गण ।
पयठाण सुरमुह जलकुभ रसोइ आसन्न ॥११२॥

The (front) door meant for entering into the house door of a staircase door of a front mandapa, door of a room for worshipping gods door of a room where water is stored door of a cooking house and the door of a darbar hall (hall of a king s seat) are so arranged that the entrance (to these rooms) will be in clockwise direction (112)

सुगडमुहा वरगेहा कायव्वा तह य हट्ट वग्घमुहा ।
बाराउ गिहकमुच्चा हट्टुच्चा पुरउ मज्झसमा ॥११३॥

The house should have a frontage like that of a cart (front portion narrow and the backpart comparatively wide), similarly a shop should have a front like that of a face of a tiger (i e front portion is wider and imposing in comparison to the backside of the shop) The door of a house is located at a (comparatively) higher place and that the front of a shop should be at a highe place and the middle portion of it be at a lower level (113)

पुव्वुच्च अत्थहर दाहिणउच्चघर धणसमिद्ध ।
अवरुच्च विद्धिकर उव्वसिय उत्तरा उच्च ॥११४॥

The house with high level ground towards the east (i es ground is sloping from east to west) results in loss of wealth The house with high level ground towards the south (i e ground is sloping from south to north) results in accumulation of wealth (The house) with high level ground towards the west leads to prosperity and the one with h gh level ground towards north results in depopulation (114)

Information on Vedhas

मूलाओ आरभो कीरइ पच्छा कमे कमे कुज्जा ।
सव्व गणिय-विसुद्ध वेहो सव्वत्थ वज्जिज्जा ॥११५॥

The construction is to be started from the principal house, All (the parts of the house) should be mathematically accurate and all types of vedhas are everywhere to be avoided (115)

तलवेह-कोणवेह तालुयवेह कवालवह च ।
तह थम-तुलावेह दुवारवह च सत्तमय ॥११६॥

There are seven types of vedhas vedha of floor corner, plinth

of head, also of pillar, beam and of a door. (116)

[Vedha means a wound, a piercing painful thing.]

समविसमभूमि कुंभि अ जलपुरं परगिहस्स तलवेहो ।
कूणसमं जइ कूण न हवइ ता कूणवेहो अ ॥११७॥

When the floor is not level but is at different levels (at different parts of a houseif an oil miller a drainage of neighbouring house (making the ground muddy) is passing near the front of a house then it is vedha of a floor. When all the angles of a house are not similar (not right angles) then it is a a vedha of corners (117)

इक्क खणे नीचुच्च पीढं त मुणह तालुयावेहं ।
बारस्सु वरिमपट्टे गब्भे पीढं च सिरवेहं ॥११८॥

If the plinth is not level in the same portion of a house then it is said to be vedha of plinth If a pillar is located on the middle of a lintel over a door or if it is in the centre of a house then it is vedha of head (118)

गेहस्स मज्झि भाए थंभेगं तं मुहेण उरसल्लं ।
अह अनलो विनलाइ हविज्ज जा थंभवेहो सो ॥११९॥

When a single pillar is placed in the centre of a house then it is called śalya of a heart (i e it is as harmful as a thorn in the heart) If a fire-place or a place for storing of water (is located in the centre of a house) then that is called as Vedha of a pillar. (119)

हिट्ठिम उवरि खणाणं हीणाहिय पीढतं तुलावेहं ।
पीढा समसंखाओ हवंति जइ तत्थ न हु दोसो ॥१२०॥

In the same portion of a house, if the number of pillars is different at lower and upper floors then it is a vedha of a beam.

(However) if the pillars are of even numbers (although their number is different on different floors) then it is not a fault (of construction) (120)

दूम-कूव-थभ-कोणय किलाविध्दे दुवारवेहो य ।
गेहुच्चबियुणभूमी त न विरध्द बुहा बिंति ॥१२१॥

If a tree well pillar corner (of another house) or a peg (used for tether ng animals) is in front of (the main entrance) door then it is a vedha of the door If the above features are at a distance (from the door) more than tw ce the height of the house then knowledgeable persons stated that therr is no fault (of a door) (121)

तलवेहि कुट्ठरोआ हवंति उच्चय कोणवेहम्मि ।
तालु अवेहेण भय कुलक्खय थमवेहेण ॥१२२॥
कावालु तुलावेह धणनासो हवइ रोरभावो अ ।
इअ वेहफल नाउ सुध्द गह करेअव्व ॥१२३॥

Vedha of floor portends leprosy vedha of corner leads to expulsion from the country vedha of pl nth is fearsome and vedha of pillars causes destruction of the family Vedhas of head and beam result in loss of wealth and poverty respectively Knowing the consequences of vedhas build a faultless house (122 123)

इगवेहेण य कलहो कमेण हाणि च जत्थ दो हुति ।
तिहु भूआण निवासो चउहि खओ पचहि मारी ॥१२४॥

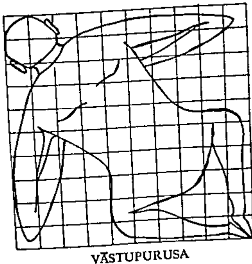
इति वेध ।

One vedha causes infighting two of them in that order lead to loss with three vedhas (a house becomes) the abode of ghosts four vedhas lead to destruction and five vedhas cause ep dem c of cholera (124)

End of information on vedha

अट्ठुत्तरसउ भाया पडिमारुवुव्व करिवि भूमितओ ।
सिरि हियइ नाहि सिहिणो थंभ वज्जेह जत्तेण ॥१२५॥

Plinth area of a house is divided into 108 parts and a figure (of a man) is drawn (over it) The locations of pillars at head, heart, naval and top-knot (of the Vastupurusa) are to be avoided. (125)



VĀSTUPURUSA

Fig 1 11

[The square representing plinth area of a house is divided into 100 parts Remaining eight parts are located out of the plinth area as shown in figure, 1 11 Locations of different limbs of Vāstupursa as given in Bṛhat Samhitā (53 51-54) are shown in this figure

Visvakarmā Prakāśa (5 544-549) gives locations of eight rākṣasas that are positioned outside the boundary of the house Generally a vāstupadamaṇḍala of 81 houses is recommended for houses. (Iśānaśivagurudevapaddhati, Sāmānya Pāda, 11 5, Aparā-

jitapṛcchā 67 14, Manusyālayacardikā 2 23 26 Vāstuvidyā, 3 12 *Agni Purana 93 31 Bṛhat Samhitā 53 42* The author of this book however recommends a mandala of 100 houses See fig 1 12 in which Vāstupadamandala of 100 houses with names of deities occupying different houses are given accord ng to Bṛhat Samhit (53 51 54)]

CARAKI — E AS T — V DARĪ

S	KHI	PARJA NYA	JAYA NTA	INDRA	SURYA	SATYA	BHRSA	ANTAR	KSA A
DITI	A	APA	A	R Y	A		SAVITA	SAVIT RA	G N I
ADITI	P A	VATSA			M	A			PUSA
BHUJ AGA	P R	T H					V	I	VITA THA
SOMA	V	I					V	A	GRHA-KSATA
BHALL ATA	D	H A		B R	A M	H A	S V	A	YAMA
MUKH YA	R	A					N	A	GANDH ARVA
NAGA	R U	RĀJA YAKS					I N	NDRA	BHR NGA
R O	D R A	MA	M I	T	R	A	D R A	JAYA	M R G
G A	PAPA YAKSMĀ	ŚOSA	ASURA	VARU NA	PUSPA DANTA	SUGRI VA	DAUVA RKA	PITR	A

PAPARĀKSASI — PUTANA

VASTUMANDALA

Fig 1 12

General specifications foI Building a House,

बार बारस्स सम अह बार बारमज्झि कायव्व ।

अह वज्जिऊण बार कीरइ बार तलाह च ॥१२६॥

All doors should be of equal dimensions and they should be at the same height A small door inside a door may be provided A door at the end on upper floors should not be provided (126)

[Height of thresholds and of lintels of all doors should be same but a postern door may be provided although in this case this rule is not followed On upper storeys doors connecting rooms are provided but their locations in outer walls are to be avoided for obvious reason]

कूण कूणस्स सम आलय आल च कीलए कील ।
थंभे थंभ कुज्जा अह वेह वज्जि कायव्वा ॥१२७॥

Corner over corner room over room beam over beam and pillar over pillar are to be constructed after avoiding vedhas

[The beam and pillar of house construction is indicated and seems to be insisted]

आलयसिरम्मि कीला थंभो वारुवारि वारु थंभुवरे ।
वार दुवार समखण विसमा थंभा महा असुहा ॥१२८॥

Beam over the room pillar above a door or a door above a pillar two doors over one door (house divided into) even parts (by) odd numbers of pillars such a construction is very inauspicious (128)

[Generally it is favoured to provide pillars inside walls instead of in the open space of a room Beams above a room are naturally located on the top of pillars (i e along walls) and not in the middle of a room The principle of the construction is that the load of building is transferred from pillars to pillars and not from pillars to beams and from beams to pillars This is a very sound and safe method of constrnction With the same principle, a column above an open space of a door below is not feasible

When two doors are placed above a door then a pillar of doors on top is located on the centre of the door below This is not a grod practice See (Fig 1 13)]

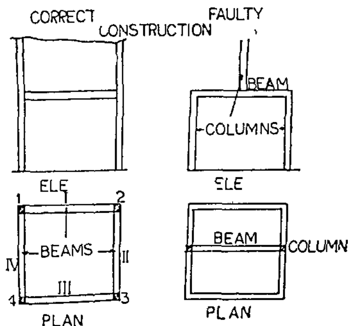


Fig 1.13

थंभहीण न कायव्वं पासायं मठमन्दिरं ।
कूणकवखतरे ड्वस्सं देय थंभं पयत्तओ ॥१२९॥

Prasāda (*palace*), *monastery and temple should not be* without pillars. Efforts should be taken to position pillars near corners (129)

कुंभीसिरम्मि सिहरं वट्टा अट्ठस-भद्दगायारा ।
रुवगपल्लवसहिआ गेहे थंभा न कायव्वा ॥१३०॥

Pillars with pot or tower (as ornaments) circular or octagonal and those with bhadras with statues and ornamented with different designs of leaves should not be provided in a house (but may be provided in a palace or a temple) (130)

[Fig 1 14 illustrates a pillar with pot and another pillar which is circular]

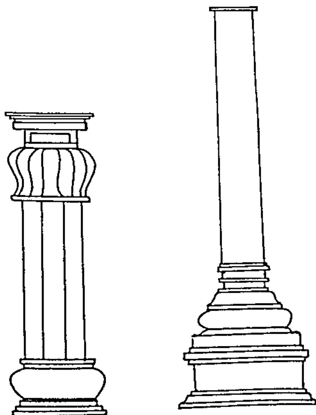


Fig 1 14

खणमज्झे न कायथ्य कीलालय गओखमुक्खसममुह ।
अतरछत्तामच करिज्ज खण तह य पीढसम ॥१३१॥

Peg, beam and windo v should not b lo ated in the centre of a wall nor these b placed one in front of another A portion of a house may be provided with a partition wall so as to make even numbers of rooms and p llars must be even in numbers (131)

गिहमज्झि अगण वा तिकोणय पचकोणय जत्थ ।
तत्थ वसतस्स पुणो न हवइ सुहरिध्दि कईयावि ॥१३२॥

If the ground in the middle of the house is triang ilar or pentagonal then people liv ng in such a house are never happy *and prosperous (132)*

मूलगिहे पच्छिम मुहि जो बारइ दुन्निवारा ओवरए ।
सो त गिह न भुजइ अह भुजइ दुक्खिओ हवइ ॥१३३॥

One should not res de in a l ouse which is facing the west direction and is having two doors with a door of a room (also facing west) One who will be in possession (of such a house) will suffer (133)

कमलेगि ज दुवारो अहवा कमलेहिं वज्जिओ हवइ ।
हिट्ठाउ उवरि पिहुलो न ठाइ थिरु लच्छि तम्मि गिहे ॥१३४॥

The goddess of wealth never stays in a house with one-leafed doors or hav ng doors w thout leaves or having doors narrow at the bottom and wider at the top (134)

वलयाकार कूर्णाहि सकुल अहव एग दु ति कूण ।
दाहिणवामइ दीह न वासियव्वे रिस गेह ॥१३५॥

A house is not fit for occupation if it is of curvilinear shape without any corners or with one two or three corners or one with very locg right or left sides (135)

[see fig 1 15]



Fig 1 15

सयमेव ज किवाडा पिहियति य उग्घडति ते असुहा ।
चित्तकलसाई सोहा सविसेसा मूलदारिसुहा ॥१३६॥

It is inauspicious to have doors of which leaves open or shut by themselves It is auspicious that the entrance door is beautifully adorned with a carving or (carved) with a water pot (kalasa) (136)

छातितरि भित्तितरि मग्गतरि दोस ज न ते दोसा ।
साल ओवरय कुक्खी पीट्ठि दुवारेहि बहुदोसा ॥१३७॥

Vedhas are not to be treated as faults if there is flooring or wall a road in between the n If the e itranc door (gives entry directly in a sala a room or is located at (the l ft a id right) sides or) back side of a house then it is a severe fault (137)

[The entrance door should be in the front and open in the courtyard]

जोइणिनट्टारभ भारह-रामायण च निवजुध्द ।
रिसिचरिअ देवचरिअ इअ चित्त गहि नहु जुत्त ॥१३८॥

Paintings of female asc t cs danc scenes from (epic poems like) Mahabhrata and Ramaya ia, scenes from lives of sages from

lives of gods, should not be drawn (on walls) of the house. (These may be painted in temples and palaces) (138)

फलियतरु कुसुमवल्लो सरस्सइ नवनिहाण जुअलच्छी ।
कलसं वध्दावणयं सुमिणावलियाइ-सुहचित्तं ॥१३९॥

Paintings of trees with fruits, creepers with flowers, Saraswati, *Yugalaxmī with nine forms of wealth, waterpot (kalaśa), auspicious* marks (like swastika etc), design of flowers etc. are auspicious (if drawn on the wall of a house) (139)

पुरिसुव्व गिहस्संगं होणं अहियं न पावए सोहं ।
तम्हा सुध्दं कीरइट्ठो जेण गिहं हवइ रिध्दिकरं ॥१४०॥

A house with extra or less parts is not of beautiful appearance, as is with a man (with extra or less limbs). Hence a *house should be built without any faults so as to bring in prosperty.* (140)

वज्जिज्जइ जिणपिट्ठी रविईसरदिट्ठि विण्हु वामभुआ ।
सव्वत्थ असुह चंडी बंभाणं चउदिसिं चयह ॥१४१॥

A house should not be located at the back of (an idol of) a Jina (i. e. at the back of a Jaina temple), in front of the eye-*sight of* (an idol of) Sun and Śiva, on the left side of a (temple of) Visnu, all sides of the temple of Candī and four directions (i. e back, front, right and left side of the temple) of Brahmā, as these locations are inauspicious. (141)

अरिहंतदिट्ठि दाहिण हरपुट्ठो वामएसु कल्लाणं ।
विवरिए बहुदुक्खं परं न मग्गंतरे दोसो ॥१४२॥

(If a house is located at) the right of the eye-sight of Arihanta (idol) or at the back or left side of (the idol of) Śiva then it is propitious Converse situation results in great grief. If there is a road between a house and a temple then there is no fault (i. e. *above rules are not applicable*) (142)

पढमत–जाम–वज्जिय धयाइ-दु-ति-पहरसभवा छाया।
दुहहेऊ नायव्वा तओ पयत्तेण वज्जिज्जा॥१४३॥

Efforts are to be taken to avoid a plot located such that the shadow of a flag (tower etc of a nearby temple) falls on it in the second or third prahara of the day with the exception of the first and last prahara as it (a house at this location) causes grief (143)

[prahara — The eighth part of the whole day i e equal to three hours Plots where the shadow of a flag or a tower of a temple falls anytime from 0900 to 1500 hours are to be avoided If a shadow falls in the first or last prahara i e from 0600 to 0900 and from 1500 to 1800 hours then that plot is not inauspicious]

समकट्ठा विसमखणा सव्वपयारेसु इगविहो कुज्जा।
पुव्वुत्तरेण पल्लव जमावरा मूल कायव्वा॥१४४॥

It is a common rule for all types of con tructions that the number of wooden parts (beams, pillars etc) should be even so as to make odd numbers of parts of a house In case of hori zontally laid wooden parts (like beams) that part having leaves (i e, top part) should be directed towards the north east and root (i e lower part) should be directed towards th- south–west (144)

[The idea of dividing a house in odd parts by even numbers o pillars and beams could be expla ned by an example of a Nava ranga mandapa In Fig 1 16 it is shown that the numbers of pillars are 16 and that of beams are 24 i e both are even numbers The divisions of a mand apa are of odd numbers i e nine]

The idea is to arrange the joints in beams so that they appear to move in clockwis- direction]

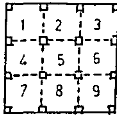


Fig 1 16

सव्वेवि भारवट्टा मूलगिहे एगि सुत्ति कीरति ।
पीढ पुण एगसुत्ते उवरय-गुजारि-अलिंदेसु ॥१४५॥

All the beams of the principal house should be in one level, also plinth of a śala, gujari and alinda should be in one level. (145)

हुल-घाणय-सगडमई अरहट्ट जताणि-कंटई तह य ।
पंचुबरि खीरतरू एयाण य कट्ठ वज्जिज्जा ॥१४६॥

Wood used for ploughs, oil-mills, carts, wheels for wells and of thorny trees, of five types of Ficus Glomerata and of milk-trees should not be used (for the construction of a house) (146)

विज्जउरि केलि दाडिम जभीरी दोहलिद्द अबलिया ।
बब्बूल बोरमाई कणयमया तह वि नो कुज्जा ॥१४७॥

Wood of trees of Bijapura (Citron tree), banana, pomegranate, lime, Asoka (Jonesia Ashoka Roxb) tamarind, Barbura, Jujube and a tree with golden flowers should be avoided (around a house) (147)

एयाण जइ वि जडा पाडिवसा उपविस्सइ अहवा ।
छाया वा जम्मि गिहे कुलनासो हवइ तत्थेव ॥१४८॥

If the roots of these trees are nearby a house or they have entered a house (i e foundations of a house) or their shadow is falling on the house then it results in the destruction of the family (148)

[Trees mentioned in stanza 147 should not be allowed to grow near a house If at all they are present then the distance of the trees away from the house should be more than their shadow (say four to six times their height) It is known that the spread and depth of the root system of a tree in the ground is equal to the spread and height of a tree above ground Above rule therefore, is a very sound one]

सुसुक्क भग्ग दड्ढा मसाण खग निलय खीर चिरदीहा ।
निंव-बहेडयरुक्खा न हु कट्टिज्जति गिहहेऊ ॥१४९॥

Trees that have dried up by themselves that are broken (say by wind or by elephants etc) (partially) burnt (by the forest fire or by the striking of lightening) which are located near burning ghats, which are full of nests of birds, milky trees and those that grow only in length (like palm or a date trees) lime trees one of the three myrobalans should not be cut with the intention to use their wood for the construction of a house (149)

पाहाणमय थंभ पीढ पट्ट च बार उत्ताण ।
ए ए गेहि विरुध्दा सुहावहा धम्मठाणेसु ॥१५०॥

Pillars, plinths beams and lintels of doors made of stone are inconsistent in a house but their use results in happiness if used for a place of worship (like a temple or a monastery) (150)

पाहाणमये कट्ठ कट्ठमए पाहाणस्स थभाइ ।
पासाए य गिहे वा वज्जअव्वा पयत्तेण ॥१५१॥

Use of wood in a stone house or a temple or of stone in a wooden house or temple should be scrupulously avoided (151)

पासाय-कूव वावी-मसाण मठ रायमंदिराण च ।
पाहाण इट्ट-कट्ठा सरिसवमत्ता वि वज्जिज्जा ॥१५२॥

Use of stones bricks or wood even equal to a mustard grain from temples small or large wells burning ghats, monasteries, palaces should be avoided (for construction of a house) (152)

सुगिह जालो उवरिमओ खिविज्ज नियमज्झि नन्न गहस्स ।
पच्छा कहवि न खिप्पइ जह भणिय पुव्वसत्थम्मि ॥१५३॥

A window at a high level may be kept in a good house but it should not be at a level lower than that of a window of an adjoining house It is said in old scriptures that a window should never be provided at the back (wall) of a house (153)

ईसाणाई कोण नयरे गामे न कीरए गहं ।
संतलो आणमसुह अतिम जाईण विध्दिकर ॥१५४॥

A house should not be constructed at the north-east corner of a city or a town It is inauspicious to those belonging to high castes but is prosperous for antyajas (154)

देवगुरु वण्हि गोधण समुह चरण न कीरए सयण ।
उत्तरसिर न कुज्जा न नग्गदेहा न अल्लपया १५५॥

One should not sleep with feet towatds (the idols of) gods teacher fire place and cowshed also with head towards north direction naked or with wet feet (155)

[Location of beds in a bedroom is to be arranged so that above mentioned rule is not violated]

धुत्तामच्चासन्ने परवत्थु दले चउप्पहे न गिह ।,
गिह देवलपुव्विल्ल मूलदुवार न चालिज्जा ॥१५६॥

A house should not be located near that of a rogue or a minister, in a ground owned by another, and at a square where four roads meet The door of a principal house and that of a temple should not be moved from its original place in case of rearrangement or rebuilding of an old house or a temple (156)

गो-वसह-सगडठाण दाहिणए वामए तुरगाण ।
गिहबाहिरभूमीए सलग्गा सालए ठाण ॥१५७॥

Sheds of cows bullocks and of carts should be on the right and that of horses on the left side of a house These are to be salas which are to be locatud near but beyond the ground of a house (157)

गेहाउ वामदाहिण-अग्गिम भूमी गहिज्ज जइ कज्ज ।
पच्छा कहवि न लिज्जइ इअ भणिय पुव्वनाणीहि ॥१५८॥

The ground (of a house) may be extended in front or left and right side of a house but never at its back as is laid down by old sages (158)

इति श्रीपरमजैनचन्द्राङ्गज-ठक्कुर फेरु विरचिते गृहवास्तुसारे गृहलक्षणनाम प्रथम प्रकरणम ।

Here ends the first chapter named (one giving) characteristics of houses in the book of essentials of houses and structures by Ṭhakkura Feru son of a great Jaina (named) Chandra

CHAPTER II

EXAMINATION OF THE IDOL

इअ गिहलक्खणभाव भणिय भणामित्थ बिंबपरिमाण ।
गुणदोसलक्खणाइ सुहासुह जेण जाणिज्जा ॥ १ ॥

The characteristics of houses are told first and now the measurements of an idol are given so that their characteristics good and bad points auspicious or inauspiciousn ss could be recognised (1)

छत्तत्तयउत्तार भालकवोलाओ सवणनासाओ ।
सुहय जिणचरणग्ग नवग्गहा जक्खजक्खिणिया ॥ २ ॥

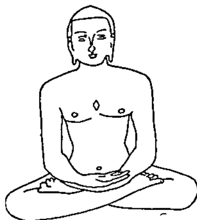
Offsets of three umbrellas located (above Jina idol) (are wide enough) to be beyond its forehead cheeks ears and nose It is ausp c ous to locate in front of the feet of a Jina idol nine planets and male and female Yakṣas (2)

बिंबपरिवारमज्झ सेलस्स य वण्णसकर न सुह ।
सम अगुलप्पमाण न सुदर हवइ कइयावि ॥ ३ ॥

The stone between an idol and its retinue with difference in colour s not ausp cious An idol w th even numbers of angula measures is sa d to be not beautiful (3)

अन्नुन्न जाणुकध तिरिए केसत–अचल ते य ।
सुत्तग चउरस पज्ज कासणसुह बिंब ॥ ४ ॥

Distance between a right knee to a left shoulder and from a left knee to a right shoulder and between the two knees and also from the border of hair (on the forehead on the top) to the border of the cloth (below the idol) are to be kept same for an auspicious idol (of Jina Tirthankara) seated in a padmasana pose. (4)



Fig, 21 Idol in a sitting position.

नवताल हवइ रूव रूवस्स य बारसगुलो-तालो ।
अगुल अट्ठहियसयं उड्ढ बासीण छप्पन्न ॥ ५ ॥

An idol (of Jina) is of nine tala (height) measure Twelve lengths of an angula of the idol itself makes one tala measure A standing idol (sthanaka) (of nine tala height) will measure 108 angulas and a seated (āsanastha) idol will be 56 angulas (high) (5)

भाल नासा वयण ग्रीव हियय नाहि गुज्झ जघाइ ।
जाणु अ पिंडि अ चरणा इक्कारस ठाण नायव्वा ॥ ६ ॥

Forehead, nose, mouth, neck, heart, navel, genital organ, thighs, knees, calves of legs and feet are the eleven constituents (of a body) (6)

चउ पंच वेय रामा रवि दिणयर सूर तह य जिणवेया।
जिणवेय भायसखा कमेण इअ ऊड्ढरूवेण ॥ ७ ॥

Four, five, four, three, twelve, twelve, twelve, 24, four, 24 and four are the measures of the above given constituents of the standing idol (7)

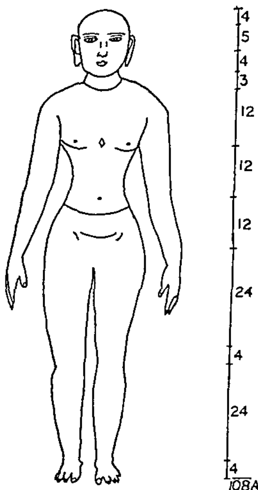


Fig 2 2
Idol in standing position (Nine-Tāla Height)

भाल नासा वयण गीव हियय नाहि गुज्झजाणू अ।
आसीण बिबमान पुव्वविहो अकसखाई ॥ ८ ॥

Forehead nose, mouth, neck, heart, navel and genital organ are (the main constituents) of a seated idol, their measures being same (as given above) (8)

मुहकमलु चउदसगुलु कन्नतरि तिल्थरे दहगीवा।
छत्तीस उरपएसो सोलहकडि सोलतणुपिंड ॥ ९ ॥

The width of the lotus like mouth between two ears is 14 angulas and that of a neck is 10 angulas (The width) of the flat part at heart is 36 angulas, and at the waist it is 16 angulas. The girth is also 16 angulas (a)

कन्नु दह तिन्नि वित्थरि अड्ढाई हिट्ठि इक्कु आधारे।
केसत वड्डु समुत्तिद सोय पुण नयणरहेसम ॥ १० ॥

(The length) of the ear is 10 angulas its width is three angulas, 2 1/2 angulas is (the length of) the lobes (of the ears) and its support is one angula Top of ears are upto the border of hair which itself is upto the line joining the eyes (10)

नक्कसिहागब्भाओ एगतरि चक्खु चउरवोहत्ते।
वित्थरड्ढइ इक्कु डोलइ बुभाइ भउ ह्हु एहोहे ॥ ११ ॥

Distance between the centre-line of the nose front and the eye is one angula The eye is four angulas long $1\frac{1}{2}$ angulas wide and its pupil is of two parts Eye-brow is of two parts and cheeks are six (parts) long (11)

नक्कु तिथित्थरि तुवए सिडे नासगि इक्कु उद्धुसिहा।
पण भाय अहर दोहे वित्थरि एगगुल जाण ॥ १२ ॥

The nose is three angulas wide and two angulas high The forepart of the nose is of one angula and the nose-front is of 1/2 angula The lower lip is five angulas (12)

पण-उदइ-चउ-वित्थरि सिरिवच्छ बमसुत्तमज्झम्मि ।
दिवडगुलु थणवट्ट वित्थर उडत्ति नाहेग ॥ १३ ॥

Centre of srivatsa is on Brahmasutra It (srivatsa) is five angulas high and four angulas wide Its diameter is four angulas The circle of the breast is 1 1/2 angulas and the navel is one angula deep (13)

सिरिवच्छ सिहिण कक्खतरम्मि तह मुसल छपण अट्ठ कमे ।
मुणि चउ-रवि-वसु-वेया कुहिणी मणिबधु जघ जाणु पय ॥ १४ ॥

Distance between srīvatsa and breasts from breasts to arm pits and from them to shoulders *are six five and eight angulas* respectively Seven four twelve eight and four angulas (are the widths of) arms wrists thighs knees and feet resp ctively (14)

थणसुत्त अहोभाए भुयबारस अस उवरि छहि कध ।
नाहीउ किरइ वट्ट कधाओ केसअताओ ॥ १५ ॥

Length of the arm below the breast line is 12 angulas and above it the shoulder is s x angulas (long) The navel should rs and the border of hair are to be circular (15)

कर उयर-अतरेग-चउ वित्थरि नद दीहि उच्छग ।
जल बहु दुदयति वित्थरि कुहुणी कुच्छितरे तिन्नि ॥ १६ ॥

Distance between the hand and the stomach s one angula The lap is four angulas in width and is nine angulas long is two angulas high and three angulas in width The distance between elbow and waist is three angulas (16)

वभसुत्ताउ पिडिय छ-गीव दहकनु दुसिहण दुभाल ।
दु चिबुक सत्त भुजोर्वार भुयसधी अट्ठपयसारा ॥ १७ ॥

Distance between Brahmasutra (central axis) and different body parts are neck six angulas, ear ten angulas, top knot two angulas, forehead two angulas chin two angulas, upper part of the arm and the elbow seven angulas and foot eight angules, (17)

जाणु अमुह सुत्ताओ चउदस सोलस अढार पइसार ।
समसुत्त-जाव-नाही पयककण–जाव छब्भाय ॥ १८ ॥

The line joining knee fronts (of a sitting image) and the central line passing through navel have the distance between them of 14 16 and 18 angulas at navel and at the sixth part of the ankles of both legs (18)

[Horizontal distance perpendicular to the front of the idol is called pratisara]

पइसार गब्भरेहा पनरसभाएहिं चरण अगुट्ठ ।
दीहगुलीय सोलस चउदिसि भाए कणिट्ठिया ॥ १९ ॥

Pratisara that is horizontal distance, from central vertical line to the thumb of the foot is 15 angulas The distance between central line and middle finger is 16 angulas and to the little finger it is 14 angulas (19)

करयलगब्भाउ कमे दीहगुलि नदे अट्ठपक्खिमिया ।
छच्च कणिट्ठिय भणिया जोवुदए तिन्नि नायव्वा ॥ २० ॥

Distance between the centre of the palm upto the (root) of the middle finger is nine angulas it is eight angulas upto adjoining fingers It is said to be six angulas upto little finger The neck is three angulas high, (20)

मज्झि महत्थगुलिया पणदीहे पक्सिमी अ चउ चउरो ।
लहु-अगुलि-भार्यतिय नह-इक्किक ति-अगुट्ठ ॥ २१ ॥

Length of the middle finger is five angulas that of adjoining fingers is four angulas The little finger is of three parts and the thumb is three angulas long Length of nail (of each finger) is one angula (21)

अगुट्ठसहियकरयलवट्ट सत्तगुलस्स वित्थारो ।
चरण सोलस दीहे तयद्धि वित्थिम चउरुदए ॥ २२ ॥

width of the curved part of the palm from the thumb is seven angulas The foot is 16 angulas long, width is equal to half the length (i e eight angulas) and its height is four angulas (22)

जीव तह कन्न अतारे खणे य वित्थारि दिवड्ढु उदइ तिग ।
अचलिय अट्ठ वित्थरि गद्दिम मुह जाव दीहेण ॥ २३ ॥

The distance between the neck and the ear is 1 1/2 angulas and the height is three angulas The loin cloth is eight angulas wide and is that much long as to reach the front of the mattress (23)

केसत सिहा गद्दिय पचट्ठ कमेण अगुल जाण ।
पउमुड्ढरेहचक्क करचरण विहूसिय निच्च ॥ २४ ॥

The distance between the hair line (on the forehead) and the top knot and the height of the mattress are five and eight angulas respectively Palm and the bottom face of feet are adorned with a lotus upgoing lines and a wheel (24)

नक्क सिरिवच्छ नाही समगब्भे बभसुत्तु जाणेह ।
तत्तो अ सयलमाण परिगर बिबस्स नायव्व ॥ २५ ॥

Understand that Brahmasūtra passes through the centre of

the nose srīvatsa and navel Now all the dimensions of the retinue oft he idol will be given (25)

सिंहासणु विंबाओ दिवड्ढओ दीहि वित्थरे अद्धो ।
पिंडेण पाउ पडिओ रूवग नव अहव सत्त जुओ ॥ २६ ॥

Lenth of the lion seat is 1 1/2 times the idol, its width is one half the length and thickness is one fourth of it The (numbers) of images (on the seat) are either nine or seven (26)

उभय दिसि जक्खजक्खिणि केसरि गय चमर मज्झि चक्कधरी ।
चउदस बारस दस तिय छ भाय कमि इअ भवे दीह ॥ २७ ॥

On both the sides are (the images of) Yaksas and Yaksinīs, lions elephants flyflap holders and in the centre is godess holding a wheel 14 12 10 three and six angulas are their lengths in that order (27)

[Camara means a bushy tail of the Camara (Bos Grunniens) used as a flyflap or fan]

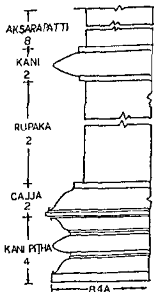
चक्कधरी गरुडका तस्साहे धम्मचक्क उभयदिस ।
हरिण जुअ रमणीय गद्दिय मज्झम्मि जिण चिण्ह ॥ २८ ॥

The goddess with wheel is seated on an eagle below it are (carved) the wheel of religion (Dharmacakra) and a pair of beautiful deers on its both sides In the centre of the mattress is shown the mark of Jina (28)

[Please see appendix I regarding marks of Jinas]

चउ कणइ दुन्नि छज्जइ बारस हत्थिहि दुन्नि अड़ कणए ।
अड अक्खरवट्टीए एय सिंहासणस्सुदय ॥ २९ ॥

Height of the lion seat is divided such that the moulding Kani is four parts chajjā is two parts moulding with elephants *(carved on it) is 12 parts Kani is two parts and a slab of letters* (aksarapatta) is eight parts (29)



Mouldings of a lion seat

Fig 23

गद्दिय सम वसुभाया तत्तो इगतीस-चमरधारी य।
तोरणसिर दुवालस इअ उदय पक्ख वायाण ॥ ३० ॥

Height of the mattress is eight parts and on it flyflap holders are 31 parts (high) Top of the portal (above) is 12 parts These give the height of the side portions (paksabhaga) (30)

Measurements of different parts of Jina Idol with retinue

Fig 24

सोलसभाए रुव थुभुलिय समय छहि वरालीय ।
इअ वित्थरि बावीस सोलसपिंडण पलयाव ॥ ३१ ॥

छत्तद्ध दसभाय पकयनालेग तेरमालधरा ।
दो भाए थमुलिए तहद्ठ वसधर वीणधरा ॥ ३२ ॥

Half the width of the umbrella is ten parts, (the width of) the stalk of a lotus is one part and 13 parts is the width of images holding garlands Pillars are of two parts and eight parts are the images holding a lute and a vina (32)

तिलयमज्झम्मि घटा दुभाय थभुलिय छच्चि मगरमुहा ।
इअ उभयदिसे चुलसी-दोह डउलस्स जाणेह ॥ ३३ ॥

The bell is in the centre of the *tilaka pillars are of two parts* and the mouth of a crocodile is six parts These are on both sides (of the centre line) the width of the Daula is thus 84 *parts (33)*

[Half the width of umbrella = 10 parts
Width of stalk of a lotus = 1 part
Garland holding images = 13 parts
Pillars = 2 parts
Images holding lute or vina = 8 parts.
Pillars = 2 parts
Width of crocodiles = 6 parts
Total of half the width = 42 parts
Vidth of Daula = 84 parts
see Fig 2 4]

चउवीसि भाइ छत्तो वारस तस्सुवहु अट्ठि सखधरो ।
छहि वेणुपत्तवल्ली एव डउलुदये पन्नास ॥ ३४ ॥

Height of the umbrella is 24 parts of (upper three umbrellas) 12 parts holder of a counch is eight parts design of bamboo leaves and creepers is six parts thus the height of Daula is 50 parts. (34)

छत्त त्तय वित्थार विसगुल निग्गमेण दह-भाय ।
भामडल वित्थार बावी स अट्ठ पइसार ॥ ३५ ॥

The width of three umbrellas is 20 angulas its offset being ten angulas The width of the circular halo is 22 angulas and it is eight argulas thick (35)

मालधर सोलससे गइद अट्ठारसम्मि ताणुवरे ।
हरिणिंदा उभयदिस तओ अ दुदुहि अ खखीय ॥ ३६ ॥

Garland holders are 16 angula, lordly elephants are 18 parts with (harinında) on their top These are shown on both the sides (of the centre line) Then there are drummers and a counch holder (36)

विवद्धि डउलपिड छत्तसमेय हवइ नायव्व ।
थणसुतसमदिट्ठी चामरधारीण कायव्वा ॥ ३७ ॥

Thickness of Daula and also of umbrella is equal to one half the thickness of the idol The eyes of flyflap holders are at the same level as that of the breast-line of the idol (37)

मुह-नक्क नयण-नाही-कडि भग मूल नायग च यह ।
आहरण वत्थ-परिगर चिण्हा युह भगि पूइज्जा ॥ ४० ॥

If mouth nose, eyes navel or waist of the main idol is broken then it should be abandoned but if an ornament or cloth or retinue, mark (of the Jina idol) or a weapon is broken then that idol is worth worshipping (40)

धाउलेवाइ बिंब विअलग पुण वि किरए सज्ज ।
कट्ठरयण सेलमय न पुणो सज्ज च कईयावि ॥ ४१ ॥

If the idol is made of metal or of mortar, bricks earth and its limb is broken then it may be made again (of the same material) but if it is made of wood jewel or stone then it should not be made again (of the same material) (41)

पाहाणलेव कट्ठा दतमया चित्तलिहिय जा पडिमा ।
अप्परिगरमाणाहिय न सुन्दरा पूयमाण गिहे ॥ ४२ ॥

Worship of an idol which is made of stone, earth wood tooth (of an elephant) or as a painting in a house is not proper if it is without its retinue or is not of correct dimensions (42)

इक्कगुलाइ पडिमा इक्कारस जाव गहि पुइज्जा ।
उड्ढ पासाइ पुणो इअ भणिय पुव्वसूरीहिं ॥ ४३ ॥

It is laid down by the law givers of old that an idol to be worshipped in a house may be of one to eleven angulas (height) and an idol (of height) more than eleven angulas is to be worshipped in a temple (43)

नह-अगुलीअ-बाहा नासा पयभगिणुक्कमेण फल ।
सत्तुभय देसभग बधण-कुलनास-दव्वखय ॥ ४४ ॥

If an idol with broken nail finger arm nose or leg is worshipped then it results in fear from a foe division of the country jail sentence destruction of the family and loss of money respectively (44)

पयपीढ चिण्हपरिगरभंगे जन जाणभिच्चहाणिकमे ।
छत्तसिरिवच्छसवणो लच्छी-सुह-बंधवाणखय ॥ ४५ ॥

If the foot rest mark (of the idol) or retinue is broken then it results in the loss of relatives of conveyance and of servants respectively If the umbrella, śrivasta or ears are broken then it results in loss of wealth, happiness and relatives respectively (45)

बहु दुक्ख वक्क नासा हस्सगा खयकरी य नायव्वा ।
नयण नासा कु नयणा अप्पमुहा भोगहाणिकरा ॥ ४६ ॥

An idol with crooked nose causes great grief, the one with short limbs results in losses An idol without nose or having badly carved eyes or having small mouth leads to decrease in enjoyment (46)

कडिहीणायरियहया सुयवधव हणइ हीणजघाय ।
हीणासण रिद्धिहया धणक्खया हीणकरचरणा ॥ ४७ ॥

An idol without a waist results in destruction of the priest and the one without thighs causes loss of a son and relatives An idol without a seat results in decrease in prospesity and the one without a hand or a leg leads to the loss of wealth (47)

उत्ताणा अत्यहरा वकग्गीवा सदेसभगकरा ।
अहोमुहा य सचिता विदेसगा हवइ नीचुच्चा ॥ ४८ ॥

An idol with uptilted mouth causes loss of money, one with tilted neck leads to the division of the country An idol with mouth tilted downwards causes worry and if it is of smaller or larger dimensions (than prescribed) then it results in expulsion to the foreign land (48)

विसमासणवाहिकरा रोरकरण्णाय दव्व निप्पन्ना ।
हीणा हियगपडिमा सपक्ख परपक्ख कट्ठकरा ॥ ४९ ॥

If a seat of an idol is not level then it causes illness An idol purchased of ill gotten wealth leads to famine An idol with less or more limbs results in difficulties to both friends and foes (49)

पडिमा रउद्द जा सा करावय हृति सिप्पि अहियंगा ।
दुब्बलदव्वविणासा किसोअरा कुणइ दुब्भिक्खं ॥ ५० ॥

A fierce idol (i e an idol with fierce look) destroys its owner and one with more limbs destroys the artisan An idol with feeble limbs causes loss of money and the one with thin lips leads to famine, (50)

उड्ढमुहो धणनासा अप्पूया तिरि ओहृद्दिठ विन्नया ।
अइ घट्टदिट्ठि असुहा हवइ अहो दिट्ठि विग्घकरा ॥ ५१ ॥

An idol with upturned eyes causes loss of money and the one having sidewise look is not worth worshipping An idol with staring look is inauspicious and one with downward look portends many difficulties (51)

चउभवसुराणआयुहहवतिकेसत उप्परे जइ ता ।
करणकरावणथप्पणहाराणप्पाण देसहया ॥ ५२ ॥

Idols of gods that are born in four forms of existence should not have their arms above their hair line if they are (so) then it results in destruction of life and of country of the artisan of the one who asked to carve it and of the one who established it, (52)

चउवीस जिण नवग्गह जोइणि-चउसट्ठि वीर-बावन्ना ।
चउवीस जक्ख जक्खिणि दहदिहवइ सोलस-विज्जसुरो ॥ ५३ ॥

There are 24 Jina (tirthankaras) nine planets 64 she ascetics 52 champions 24 Yakṣas and Yakṣiṇīs ten guards of directions (Dikpālas) and 16 goddesses of learning, (53)

नवनाह सिद्ध-चुलसी हरिहर बंभिद दाण वाईण ।
वण्णक नाम आयुह वित्थरगाथाउ जाणिज्जा ॥ ५४ ॥

Nine protectors, (Navanathas), 84 Siddhas, Visnu and Śiva, Brahmā, Indra and Danavas etc The description, marks, names, weapons of these are to be learnt from bigger treatises
[Names of these are given in appendix II]

इति परम जैन श्रीचंद्राङ्गज ठक्कुर फेरु विरचिते वास्तुसारे बिम्बपरीक्षाप्रकरण द्वितीय ।

Here ends the second chapter on examination of idols in the book giving essentials [of structure building by Thakkura Feru, son of great Jaina (named) Chandra.

CHAPTER III

TEMPLES

भणिय गिहलक्खणाइ-बिम्बपरिक्खाइ-सयलगुणदोस ।
सपइ पासायविही सखेवेण निसामेह ।। १ ।।

Characteristics of houses are told as also the examination of idols along with their good and bad aspects Now a brief procedure of construction of a temple will be told, listen to it (1)

पढम गडडाविवर जलत अह कक्करत कुणह ।
कुम्मनिवेस अट्ठ खुरस्सिला तयणु सुत्तविही ।। २ ।।

First dig a foundation trench upto ground water table or upto rock level Then lay (in the trench) the stone on which a tortoise is carved and eight foundation stones and afterwards proceed with layout (2)

पासायाओ अद्ध तिहाय पाय च पोढ उदओ अ ।
तस्सद्धि निग्गमो होइ उववीढु जहिच्छाण तु ।। ३ ।।

Height of the plinth (upapīṭha) may be 1/2 | 1/3 or 1/4 th that of the temple The offset (of the plinth) is one half its height The dimensions of the plinth however, may be taken as desired (3)

अडडथर फुल्लिअओ जाडमुहो तह य कयवालो ।
गय-अस्स सीह नर-हस पचथरइ भवे पीठ ।। ४ ।।

Astathara, Puspakantha, Jadyamukha, Kanī and also Kapotali along with five layers having (rows of) elephants, horses, lions, men and swans (carved on them one above the other in that order) makes a plinth. (4)



Typical mouldings of a plinth

Fig. 3 1

सिरीविजयो महापउमो नंदावत्तो अ लच्छितिलओ अ।
नरवेअ कमलहंसो कुंजरपासाय सत्त जिणे ॥५॥

Seven types of temples named Śrivijaya, Mahāpadma, Nandyāvarta, Laxmitilaka, Naraveda, Kamalahansa and Kuñjara are (auspicious) for establishing Jina idols (5)

वहुभेया पासाया असखा विस्सकम्मणा भणिया ।
तत्तो अ केसराई पणवीस भणामि मुल्लिल्ला ॥ ६ ॥

There are many d fferent types of temples and Visvakarmā had told infinite numbers of them The essential 25 types of temples from them beg nning from the type Kesarī are described (6)

केसरि अ सव्वभद्दो सुनदणो नदिसालु नदीसो ।
तह मदिर सिरिवच्छो अभिअब्भवु हेमवतो अ ॥ ७ ॥

Kesarī Sarvabhadra Sunandana Nandisala Nandisa also Mandira Śrivatsa (Śrīvrksa) Amrtodbhava and Hemavanta- (7)

हिमकुडु कईलासो पुहविजयो इदनीलु महनीलो ।
भूधरु अ रयणकूडो वइडुज्जो पउमरागो अ ॥ ८ ॥

Himakuta Kailāsa Prthvijaya Indranila Mahanila Bhudhara Ratnakūta Vaidurya and Padmaraga (8)

वज्जगो मुउडुज्जलु अइरावउ रायहसु गरुडो अ ।
वसहो अ तह य मेरु एए पणवीस पासाया ॥ ९ ॥

Vajranka Mukutojwala Airāvata Rajahansa Garuda and Vrsabha also Meru these are the (names of) 25 temples (9)

पणअडयाइसिहरे कमेण चउ वुडिढ जा हवइ मेरु ।
मेरुपासायअडयसखा इगहियसय जाण ॥ १० ॥

(The first temple type i e Kesari) has five subspires (andakas) alongwith (inclusive of main) spire and their number increases orderly by four upto Meru (type of temple) Understand that numbers of subspires for Meru temple are 101 (10)

[Samarangana Sutradhāra (56 23-34) gives this characteristic of this temple type in more lucid manner]

एएहिं उवज्जती पासाया विविहसिहरमाणाओ।
नवसहस्स छसय सत्तर वित्थारगथाउ ते नेया ॥ ११ ॥

In this way, with the veriety of numbers of the spires, 9670 types of temples are obtained Information on them is to be seen in big treatises (11)

चउरसमि उ खित्ते अट्ठाइ दु वुड्ढि जाव बावीसा ।
भायविराड एव सव्वेसुवि देवभवणेसु ॥ १२ ॥

A square (shaped) ground of all these types of temples is to be divided in to eight to 22 parts by increasing the number of divisions by two (12)

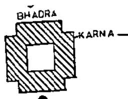


Fig 3 2 Horizantal mouldings of a plinth

[see Fig 3 6 also Ground plan of all these temples is square-shaped and in order to arrange different parts like bhadra pratibhadra etc it is to be divided into parts ranging from eight to 22 The number of divisions is increased by two According to Samarangana Sutra-dhāra the rule for dividing the ground plan of Kesarī and other types of temples is same but these temples according to this treatise are of sāndhāra type i e with a circumambulatory path]

चउकूणा चउभद्दा सव्वे पासाय हुंति नियमेण ।
कुणस्सुभयदिसेहिं दलाइ पडिहाति भद्दाइ ॥ १३ ॥

It is ruled that temples should have (at least) four corners and four offsets called bl adras Half the offset on both the sides of the corner are called pratibl adras (13)

पडिरह वोलिंजरया नदो सुकमेण ति पण सत्तदला।
पल्लविय करणिवक अवस्स भद्दस दुण्ह दिसे ॥ १४ ॥

Offsets called pratibhadras volinger and nandi are of three five and half of seven (i e 3 1/2) divisions respectively On both the sides of the middle offset (bhadra) pallavikā and Karnikā are always to be provided (14)

दो भाय हवइ कूणो कमेण पाऊण जा भवे णदी।
पाय एग दु सड्ढ पल्लविय करणिक भद्द ॥ १५ ॥

A corner is of two parts and with consecutive reductions in (the width and length) of offsets the (offset) nandī is of 3/4 th parts Pallavikā karnika and bhadra are of 1/4 1 and 2 1/2 parts respectively (15)

भद्दद्ध दसभाय तस्साओ मूलनासिय एग।
पडणाति तिय सवाति य कमेण एयपि पडिरहाईसु ॥ १६ ॥

Divide half (the length) of the bhadra into ten parts out of which a mulanas ka is one part (in width) The (widths and lengths) of other offsets are to be taken as 2 3/4 3 3 1/4 in tha order upto pratiratha (16)

कूण पडिरह य रह भद्द मुहभद्द मूलअगाइ।
नदी करणिक पल्लव तिलय तवगाइ भूसणय ॥ १७ ॥

Corner pratiratha, rath bhadra mukhabhadra are the main constituent parts (of a temple) whereas nandī karn kā. pallavikā tilaka and tavanga etc, are (its) adornments (17)

खर कुभ कलस कइवलि मच्ची जघा य छज्जि उरजघा ।
भरणि सिरवट्टि छज्ज य वइराडु पहारु तेर थरा ॥ १८ ॥

Khura, kumbha, kalaśa, kapotalı, mancı, jangha and chajjı, urujanghā, bharanī, sıravatī, chajja, veradu and paharu are the thirteen layers (divisions of a wall from plinth to bottom of spire), (18)

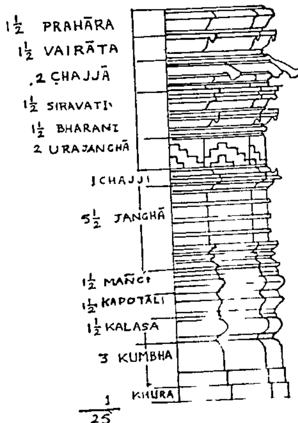


Fig 3 3 Typical mouldings of a wall (Maṇḍovara)

इगतियदिवड्ढु तिसु कमि पणसड्ढा इग दु दिवड्ढु दिवड्ढो अ।
दो दिवड्ढु दिवड्ढु भाया पणवीस तेर थरमाण ॥ १९ ॥

One, three 1 1/2 1 1/2 1 1/2, 5 1/2 one, two, 1 1/2, 1 1/2, two, 1 1/2 and 1 1/2 parts totalling to 25 are the measurements of 13 layers (from bottom to top) (19)

पासायस्स पमाण गणिज्ज सहभित्ती कुंभगथराओ।
तस्स य दस भागाओ दो दो भित्ती हि रसगब्भे ॥ २० ॥

Dimensions of a temple are to be measured along with that of (outside of) wall at kumbha layer Out of the ten divisions of that (measure) walls are of two divisions each (i e four divisions for two walls on opposite sides) and the sanctuary is of six divisions (20)

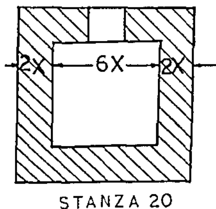


Fig 3 4 Thickness of walls of a sanctuary

इगदुतिचउपण हत्थे पासाइ खुराउ जा पहारुथरो ।
नवसत्तपणतिएगं अंगुलजुत्तं कमेणुदयं ॥ २१ ॥

Height of a temple from khura to paharu layers with one, two three, four and five hastas width is obtained by adding nine, seven five, three and one angula in respective widths. (21)

Width of a temple (hasta and angula) 1'-0" 2'-0" 3'-0"
Height of a temple (... ....) 1'-9" 2'-7" 3'-5"
4'-0' 5'-0'
4'-3" 5'-1"]

इच्चाइ खबाणंते पडिहत्थे चउदसगुलविहोणा ।
इअ उदयमाण भणियं अओ य उड्ढं सिहरं ॥ २२ ॥

To calculate the height of a temple having width (ranging from six hastas) to 50 hastas, decrease 14 angulas for every increase in the hasta Thus a measure of the height (of a wall) is given, on the top of it will be a spire (22)

[Let us assume that a temple 20 hastas wide is to be constructed Then the height of temple = 5'-1"+(15–15 × 0'–14")
= 5'-1+(15'-8'18") = 11'-7"

A temple of 50 hastas width will have the height of 23' 19".
One prime means hasta and two primes means angula]

दुणु पाऊणु भूमजु नागरु सतिहाउ दिवड्ढु सप्पाउ ।
दाविडसिहरो दिवड्ढो सिरिवच्छो पऊण दूणो य ॥ २३ ॥

Height of Bhūmija type (temple) is 1 3/4 (times its width)
Height of Nāgara type is 1 1/3, 1 1/2 and 1 1/4 (times its width)
The (height of) Drāvida type spire is 1 1/2 (times its width) and that of Śrivasta is 1 3/4 (23)

छज्जउड उवरि तिहु दिसि रहियाजुअंबिव उवरि उर सिहरा ।
कूणहि चारि कूडा दाहिण वामागि दो तिलया ॥ २४ ॥

On each of the three s des (except the front one) on the top of the chajja an image with rathikā is to be placed and above it is to be provided the urusmga (i e an andaka a subspire) On the corners there shall be four (karna) kutas and on right and left sides of (each of them) will be two t lak1s (24)

उरसिहरकूडमज्झ सुमूलरेहा य उवरि चारिलया ।
अतरकूणहि रिसी आमलसारो अ तस्सुवरे ॥ २५ ॥

In between urus̈rnga and karna kutas and above the princ pal l ne (of the sp re) provide four creepers Provide images of sages in the re entrant corners of the creepers An amalasara is located above them (tl e images of sages) (25)

पडिरहबिकन्नमज्झ आमलसारस्स वित्थरदधुदय ।
गीवडय चडिकामलसारिय पऊण सवाउ इक्किके ॥ २६ ॥

Width of the amalsara should be upto the middle of the hypotenuses of prat rithas and its height s one halt of ts w dth The neck (griva) andak1 candr ka and amalasar kā are 3/4 1 1/4 one and one parts respectively (26)

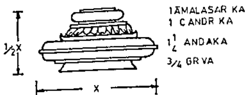


Fig 3 5 Mouldings of Āmalasara

आमलसारयमज्झे चदणखट्टासु सेयपट्टचुआ ।
तस्सुवरि कणयपुरिस घयपूरतयो य वरकलसो ॥ २७ ॥

In the centre of the amalasara a (small) cot made of sandal wood, covered with white silk cloth, is placed On its top is kept a golden image of a man and a sacred pot full of ghee (27)

पाहणकट्ठिट्टमओ जारिसु पासाउ तारिसो कलसो ।
जहसत्ति पइट्ठ पच्छा कणयमओ रयणजडिओ य ॥ २८ ॥

The pinnacle (kalasa) is made of the same material, stone wood or bricks of which the temple is constructed After the performance of the establishment rites, a pinnacle made of gold or jewel may be placed (28)

छज्जाउ जाव कंध इग वीस विभाग करिवि तत्तो अ ।
नवआइ जावतेरस दोहुदये हवइ सउणासो ॥ २९ ॥

Distance between chajja and skandha (shoulder) of the temple is divided in 21 parts The height of sukanasa ranges from 9 th part to 13 th part with the increament of two parts (29)

[The height of a śukanasa is from 9 th to 11 th or from 9 th to 13 th part of the temple See Fig 3 6]

Fig 3 6 Plan and elevation of a typical temple

उदयद्धि विहिअ पिडो पासायनिलाडतिक च तिलउच्च ।
तस्सुवरि हवइ सोहो मडपकलसोयरस समा ॥ ३० ॥

The offset of the sukanasa from the spire is equal to half its height Sukanasa is (like) a tilaka of the three foreheads of the temple On the top of it is placed an image of a lion The lion is kept at the same level as that of the top of the pinnacle of the mandapa (30)

सुहय इग दारुमय पासाय कलस दड मक्कडिअ ।
सुहकट्ठ सुदिटठ कीर सोसिमखयर जण महुव ॥ ३१ ॥

It is auspicious if the temple pinnacle, flag-pole and makkadi are made of (only) one type of wood For (building) an auspicious and compact temple, use wood of trees śi'ama khaira anjana and mahuva (31)

नीरतलदलविभत्तीभद्दविणा चउरस च पासाय ।
फसायार सिहर करति जे ते न नदति ॥ ३२ ॥

If the foundation of the temple is not reaching the ground water table and is square in shape but without central offsets (bhadras) and is having a spire of phansana type then one who builds such a temple will not have a happy life (32)

अद्धगुलाइ कमसो पायगुलवुडिढकणयपुरिसो य ।
कीरइ धुव पासाए इगहत्थाई खबाण ते ॥ ३३ ॥

For temples of Dhruva (type) with width ranging from one to 50 hastas the length of the golden image of the man is to be one half angula which is increased by 1/4 th angula for each increase in the width by one hasta (33)

[This has a reference with stanza 27 For a house of one hasta length the image is 1/2 angula long For a house of 50

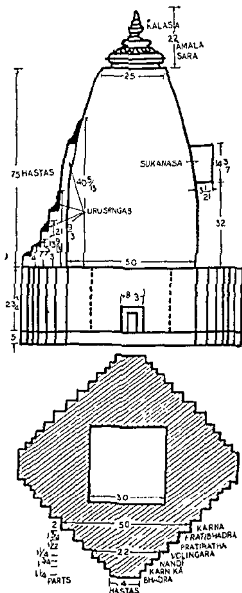


Fig 3 6 Plan and elevation of a typical temple.

उदयद्धि विहिअ पिंडो पासायनिलाडतिक च तिलउच्च।
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सुहकट्ठ सुदिट्ठ कीर सोसिमखयर जण महुव ॥ ३१ ॥

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फसायार सिहर करति जे ते न नदति ॥ ३२ ॥

If the foundation of the temple is not reaching the ground water table and is square in shape but without central offsets (bhadras) and is having a spire of phansana type then one who builds such a temple will not have a happy life (32)

अद्धगुलाइ कमसो पायगुलवुड्ढिकणयपुरिसो य।
कीरइ धुव पासाए इगहत्थाई खबाण ते ॥ ३३ ॥

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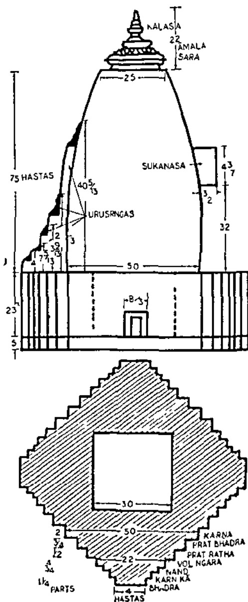


Fig 3 6 Plan and elevat on of a typical temple

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सुहकट्ठ सुदिटठ कोर सोसिमखयर जण महुव ॥ ३१ ॥

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नीरतलदलविभत्तीभद्दविणा चउरस च पासाय ।
फसायार सिहर करति जे ते न नदति ॥ ३२ ॥

If the foundation of the temple is not reaching the ground water table and is square in shape but without central offsets (bhadras) and is having a spire of phansana type then one who builds such a temple will not have a happy life (32)

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कीरइ धुव पासाए इगहत्थाई खबाण ते ॥ ३३ ॥

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[This has a reference with stanza 27 For a house of one hasta length the image is 1/2 angula long For a house of 50

hastas length the golden image should be of $1/2+12\ 1/4=12\ 3/4$ *angulas*]

इगहत्थ पासाए दड पउणगुल भवे पिड ।
अद्धगुलवुडिढकमे जाकरपन्नास कन्नुदए ।। ३४ ।।

For a temple of w dth of one hasta, the flag pole should be 3/4 angula thick For each increase in the width (of a temple) by one l asta (the thickness of the flag pole) is to be increased by 1/2 a ͺula The height of the flag pole should be equal to hypotenuse of the temple (34)

[The he ght of the flag pole is equal to $\sqrt{2}\times$ width of the temple F g 3 7]

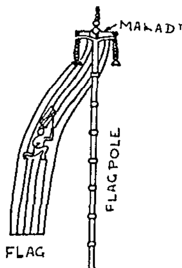


Fig. 3 7

णिप्पन्ने वरसिहरे धयहीणसुरालयम्मि असुरठिई ।
तेण धय धुव कीरइ दडसमा मुक्खसुवखकरा ॥ ३५ ॥

Once the beautiful spire is constructed but the temple is without a flag then it becomes the abode of asuras A flag of length equal to that of the flagpole is to be raised It gives happiness of total liberation of the soul (35)

पासायस्स दुवार हत्थ पइ सालसगुल उदए ।
जा हत्थ चउक्का हुति तिग दुग वुड्ढि कमाडपन्नास ॥ ३६ ॥

The height of a door of a temple is 16 angulas for its each hasta width upto four hastas then it is increased by three angulas for each increase in width by one hasta upto eight hastas and then it is increased by two angulas for each increase in width by one hasta upto 50 hastas (36)

[Width of a temple (hastas)	1	4	5	8	9	10	20	50
Height of the door (angulas)	16	64	67	76	78	80	100	160]

उदयध्दि वित्थरे बारे आयदोसविसुध्दए ।
अगुल सड्ढमध्द वा हाणि वुड्ढी न दूसए ॥ ३७ ॥

Width of a door is one-half its height If the neasures of the door are increased or decreased by one half one or 1 1/2 angulas for removing the fault of an aya etc then that is not a wrong (dimension) (37)

निल्लाडि बारउत्ते बिंब साहेहिं हिडिढ पडिहारा ।
कुणहिं अट्ठदिसिवइ जघा पडिरहइ पिक्खणय ॥ ३८ ॥

An image is positioned on the lintel of a door, images of doorkeepers are (located) at the lower portion of the pillars (of a door) Images of eight Dikpalas are placed at the cornors pratibhadras and at the jangha part (38)

पासायतुरियभागप्पमाणबिंब स उत्तम भणिय ।
रावट्टरयणविद्दुमधा उमय जहिच्छ माणवर ॥ ३९ ॥

An ıdol of 1/4 th the dımensıons of a temple ıs saıd to be the best An ıdol made of quartz, ȷewels, coral or metal ıs (also) good even ıf ıt ıs of any desıred dımensıons (ı e other than gıven above) (39)

दसभायकद्वार उदुंबर उत्तरग मज्झेण ।
पढमंसि सिवदिट्ठी बीए सिवसत्ति जाणेह ॥ ४० ॥

Dıstance between a lıntel and a threshold of a door ıs dıvıded ınto ten parts It ıs known that the eye-sıght of (Lord) Śıva ıs at the first part and that of hıs consort (Pārvatī) ıs at the second part (40)

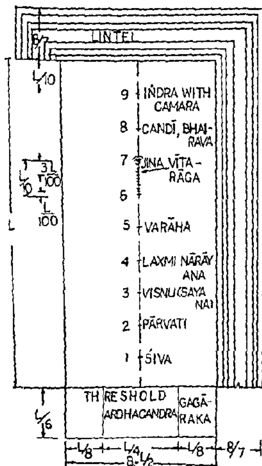


Fig 3 8 Locations of eye levels of different idols

सयणासणसुर तइए लच्छीनारायण चउत्थे अ ।
वाराह पचमए छट्ठसे लेवचित्तस्स ॥ ४१ ॥

The eye sight of (Viṣnu) in lying pose is at the third and that of Laxmī-Narayana is at the fourth part (The eye sight) of the Boar incarnation is at the fifth part and that of an idol made of earth or lime or bricks or that of a painting is at the sixth part (41)

सासणसुरसत्तमए सत्तमसत्तसि वीयरागस्स ।
चडियभइरवअडसे नवमिदा छत्तचमरधरा ॥ ४२॥

Eye-sight of the ruling god (Lord Jina) is at the seventh part and that of Vītaragadeva (God who has renounced all wishes) is at the seventh subpart of the ten subparts of the seventh division. Eye-sight of Candī and Bhairava is at the eighth part and at the nineth part that of the bearer of umbrellas and camara (42)

दसमे भाए सुन्न जक्खा गधव्व रक्खसा जेण ।
हिट्ठाउ कमि ठविज्जइ सयलसुराणं च दिट्ठी अ ॥ ४३ ॥

The tenth part should be void of any eye-sight (of gods) as that is the region where Yaksas, Gandharvas and Rakṣasas stay The order of eye sights (given above) of all the gods begin from the bottom of the doorway (43)

भागट्ठ भणतेगे सत्तमसत्तसि दिट्ठि अरिहता ।
गिहदेवालु पुणेव कीरइ जह होइ वुड्ढिकर ॥ ४४ ॥

It is opined by some that (the distance between the lintel and the threshold of) the door is divided into eight parts Eye-sight of Arihanta should be at the seventh subpart of eight subparts of the seventh division If this is done in a temple located in the house then that results in prosperity(of the owner) (44)

गब्भगिहड्ढपणसा जक्खा पढमंसि देवया बीए ।
जिणकिण्हरवी तइए बभु चउत्थे सिवं पणगे ॥ ४५ ॥

Half the length of the sanctuary is divided into five parts Images of Yaksas are placed in the first part goddesses in the second Jina, Krsna and Sun in the third, Brahmā in the fourth and idol of Śiva is placed in the fifth part (45)

नहु गब्भे ठाविज्जइ लिंग गब्भे चइज्ज नो कहवि ।
तिलअद्ध तिलमित्त ईसाणे किंपि आसरिओ ॥ ४६ ॥

Śiva linga is never located in the centre of the sanctuary, But if it has to be located in the centre then it is to be moved by one-half or one tila (at least away from the centre) towards north-east direction (46)

भित्तितलग्गबिंब उत्तमपुरिस च सव्वहा असुह ।
चित्तमय नागाय हवंति एए महाविण ॥ ४७ ॥

An idol (of a god) or an image of a godly man should not be placed in contact with a wall If it is a painting or an image of a serpant etc then it may be drawn on or placed on a wall (47)

जगई पासायतरि रसगुणा पच्छा नवगुणा पुरओ ।
दाहिणवामे तिउणा इअ भणिय खित्तमज्झाय ॥ ४८ ॥

The distance between a temple (wall) and a jagati is six-times (the width of a temple) on its backside, nine-times in the front and three times on the right and left sides This is said to be the limit of the ground for a temple (48)

पासायकमलअग्गे गूढक्खयमडव तओ छक्क ।
पुण रंगमडव तह तोरणसबलाणमडवय ॥ ४९ ॥

In front of the lotus (i e sanctuary) of a temple, there is a (gudha) mandapa then a mandapa of six parts (sadranga), then a dance hall (ranga mandapa) and in front of it is a balana mandapa with ornamental arch (49)

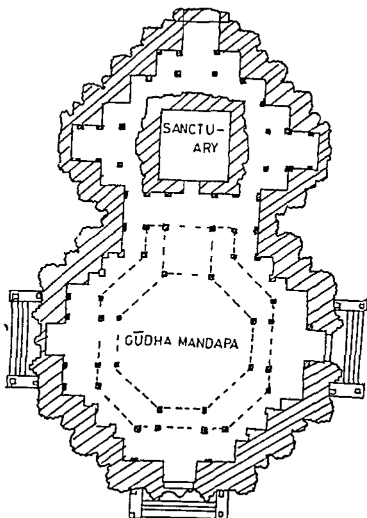


Fig 3 9 Plan of a Sāndhara temple with gūdha mandapa

दाहिणवामदिसेहिं सोहामडपगउक्खजुअसाला ।
गीय नट्टविणोय गंधव्वा जत्थ पकुणति ॥ ५० ॥

On right and left sides of the gūdha mandapa are located sobha mandapas and salas with windows where Gandharvas enjoy themselves with music, dance and frolic (50)

पासायसम बिउण बिउड्ढय पऊणदूण वित्थारो ।
सोवाणतीपणउदये चउदये चउक्कीओ मडवा हुति ॥ ५१ ॥

The width of mandapas is equal to or twice or 1½ times or 1 3/4 th times that of the sanctuary At the entrance of the mandapa where there are three or five steps small mandapas (pragrivas) with four pillars are provided (51)

कुभीयथभरणसिरपट्ट इगपचपऊणसप्पाय ।
इग इअ नव भायकमे मडववट्टाउ अद्धुदये ॥ ५२ ॥

The height of pillars (in a mandapa) is equal to one half the width (diameter) of the inscribed circle of a mandapa Kumbhi (curvilinear portion like a pot) pillar (part), bharana siravṛti and patta are one, five 3/4, 1 1/4 and one parts respectively out of total nine parts (52)

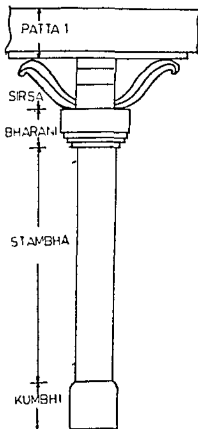


Fig 3 10 Divisions of a pillar

पासायअट्ठमसे पिंड मक्कडिअ कलसयमस्स ।
दसमसि बारसाहा सपडिग्घज कलसु पडणदूणुदये ॥ ५३ ॥

Thickness of makkadi (of the flag pole), pinnacle and pillar is 8th part (of the width)of the temple Width or jambs is 1/10 th

part (of the width of the temple) Height of the pinnacle is 1 3/4 times its width (53)



Fig 3 11 Mouldings of a stupi

जलनालियाउ फरिस करतरे चउ जवा कमेणुच्च ।
जगई अ भित्तिउदए छज्जइ समचउदिसेहि पि ॥ ५४ ॥

Depth of water drain is four yavas for a temple of (width of) one hasta The depth of drain increases by four yavas for each increase in width by a hasta of a temple Drain is provided in all four sides of a jagati (plinth) and (also) above the chajja part of the wall (54)

आइपट्टस्स हिट्ठ छज्जइ हिट्ठ च सव्वसुत्तेग ।
उवुंबर सम कुंभि अ थंभ समा थंभ जाणेह ॥ ५५ ॥

Mouldings below the patta and also below chajja (of the wall on all four sides) should be at the same level Kumbhis of all pillars should be at the same level as the threshold (of the door) and (different) parts of all pillars should (also) be at the same level (55)

अग्गे दाहिण-वामे अट्ठट्ठजिणिंदगेह चउवीस ।
मूलसिलागाउ इम पकीरए जगइ मज्झम्मि ॥ ५६ ॥

(In case) 24 tirthnkaris are to be housed, then (they are arranged) on the jagati in the centre, above the principal stone (idol in the temple) in front, and left and right sides of the temple, eight on each side. (56)

रिसहाई जिणपंती सोहदुवारस्स दाहिणदिसाओ ।
ठाविज्ज सिट्ठि मग्गे सव्वेहिं जिणालए एव ॥ ५७ ॥

Row of Rsabha and other Jinas is begun from right side of the lion-gate and arranged around the temple in the way the earth moves (i e in clockwise direction) This is the rule for all (types of arrangements) of Jina houses (57)

चउवीसतित्थमज्झे जं एगं मूलनायग हवइ ।
पतोइ तस्स ठाणे सरस्सई ठवसु निब्भतं ॥ ५८ ॥

It is said that in 24 Tirthankaras, whichever is the principle diety (that is established in the temple), in its place in the row a statue of Saraswati is to be positioned (58)

चउतीसवामदाहिण नवपुट्ठि अट्ठ पुरओ अ देहरयं ।
मूलपासाय एगं वावण्णजिनालये एवं ॥ ५९ ॥

34 small temples on right and left sides, nine in the back side and eight in the front and the principal temple makes (the total of) 52 temples of Jinas (59)

पणवीसं पणवीसं दाहिणवामेसु पिट्ठि इक्कारं ।
दह अग्गे नायव्व इअ बाहत्तरि जिणिंदालं ॥ ६० ॥

25 temples on right and 25 on left side, 11 in the backside and ten in the front (and principal temple) makes (a total of) 72 Jina temples. (60)

अगविभूसणसहिअ पासाय सिहरबद्धकट्ठमय ।|
नहु गेहे पइज्जइ न धारिज्जइ किंतु जत्तु वर ॥ ६१ ॥

A wooden temple with all its constituent parts and adornments with attached spire is not worthy of worship in a house and should not be kept (in a house), but it is best to carry it during pilgrimage (61)

[Refer stanza 17 for the meaning of terms constituent parts' and adornments of a temple]

जत्त कए पुणु पच्छा ठविज्ज रहसाल अहव सुरभवणे ।
जण पुणो तस्सरिसो करेइ जिणजत्तवरसघो ॥ ६२ ॥

After returning from the pilgrimage (such a temple) is to be kept in a chariot-house or in the god s abode (i e in a temple) so that it might be used again by a group going to pilgrimage of Jina temples (62)

गिहदेवालय कोरइ दारुमयविमाणपुप्फय नाम ।
उववीढ पीढ फरिस जहुत्त चउरस तस्सुवरि ॥ ६३ ॥

A temple to be used in a house should be a vimana of Puspaka type It should have a plinth adhisthana flooring and is to be square in shape (63)

चउथभ चउदुवार चउतोरण चउदिसेहि छज्जउड ।
पचकणवीरसिहर एग दुतियारगसिहर वा ॥ ६४ ॥

There are our pillars four doors four adorned archways and four chajjas on all four sides There are five spires like a karni kara flower (one spire in the centre and remaining four in four

directions) or there are one two or three doors with (only) one spire (64)

[This is the description of Puspaka type Vimana]

अह् भित्त छज्ज उवमा सुरालय आड सुद्ध कायव्व ।
समचउरस गब्भे तत्तो अ सवायउ उदएसु ॥ ६५ ॥

A temple with walls, chajja etc, should have proper aya Its sanctuary is square in shape and its height is 1 1/4 times (its width) (65)

गब्भाओ हवइ छज्जु सवाउ सतिहाउ दिवड्ढु वित्थारे ।
वित्थाराओ सवाओ उदयेण य निग्गमे अद्धो ॥ ६६ ॥

Width of a chajja is 1 1/4 1 1/3 or 1 1/2 times the width of the sanctuary The height (of chajja) is to be 1 1/4 times (its) width and its offset is one-half its width) (66)

छज्जउड थभतोरण जुअ उवरे मडओवम सिहर ।
आलयमज्झ पडिमा छज्जय मज्झम्मि जलवट्ट ॥ ६७ ॥

A temple (in the honse) with, chajja, pillars and an adorned archway should have a spire like that of a maṇḍapa An idol is placed in the sanctuary and a water-drain is kept at the chajjā (67)

[See stanza 54 for description of drains]

गिहदेवालयसिहरे धयदड नो करिज्जइ कयावि ।
आमलसार कलस कीरइ इअ भणिय सत्थहि ॥ ६८ ॥

Never provide a flag pole on the spire of a temple used in a house Amalasara, pinnacle are to be provided as given in śāstras (68)

सिरिधंधकलसकुलसभवेण चंदासुएण फेरेण ।
कन्नाणपुरठिएण य निरिविखउ पुव्वसत्थाइं ॥ ६९ ॥

सपरोवगारहोऊ नयणमुणिरामचंद्र वरिम्मि (1372) ।
विजयदसमीइ रइअ गिहपडिमालक्खणाईण ॥ ७० ॥

An Kalyana (or Kannana) pura, Feru, son of Càndra of noble Dhandhakalasá f mily has studied old treatises and written (this work) on characteristics of honses acd images so as to be usefu to him and to others It is completed on the tenth day, named Vijayā-dasami of the Vikrama year of 1372 (69 and 70)

इति परमजैन श्रीचंद्रागज ठक्कुर फेरू विरचिते वास्तुसारे प्रासादविधि प्रकरण समाप्त ।

Here ends the third chapter on temple building in the book of essentials of structure building by Thakkura Feru, son of the great Jaina (named) Candra

समाप्त श्रीवास्तुसारप्रकरण ।

The book of essentials of structure building also ends here

APPENDIX I

Sr no	Jina	Jina mark	Śāsana Deva (Yakṣa)	Śāsana Devī (Yakṣinī)
1	Ādinātha (Ṛṣabha Deva)	Bullock	Gomukha Yaksa	Cakresvarī Devī
2	Ajitanātha	Elephant	Mahā Yaksa	Ajitabalā
3	Sambhavanātha	Horse	Trimukha Yaksa	Duritāri
4	Abhinandana Jina	Monkey	Īśvara Yaksa	Kālī
5	Sumatinātha	Heron (krauñca)	Tumbaru Yaksa	Mahākālī
6	Padmaprabhā Jina	Lotus	Kusuma Yaksa	Acutasāmā
7	Supārśva Jina	Svastika	Mātanga Yaksa	Śāntā
8	Candraprabhu Jina	Moon	Vijaya Yaksa	Jvala (Bhṛkuti)
9	Suvidhi Jina	Crocodile	Ajita Yaksa	Sutārā
10	Śītala Jina	Śrīvatsa	Brahma Yaksa	Aśokā
11	Śreyāṁsa Jina	Rhino	Īśvara Yaksa	Mānavī (Śrīvastā)

12	Vamupujya jina	He-buffelo	Kumara Yaksa	Pracanda (Pravara)
13	Vimalanātha	pig	Sanmukha Yaksa	Vidita (Vijayā)
14	Anantanatha	Heron (śyena)	Patala Yaksa	Ankusa
15	Dharmanatha	Vajra	Kinnara Yaksa	Kandaipa (Pannagā)
16	Śantinātha	Deer	Garuda Yaksa	Nirvanī
17	Kunthunatha	He goat	Gandharva	Bala
18	Aran*tha	Nandyavarta	Yaksendra	Dharinī
19	Mallinātha	Kalasa	Kubera Yaksa	Vairotya
20	Munisuvrata Jina	Tortoise	Varuna Yaksa	Varadatta
21	Naminātha Jina	Blue Lotus	Bhṛkuti Yaksa	Gandhari
22	Neminātha jina	Counch	Gomedha Yaksa	Ambika
23	Parsvanatha Jina	Serpant	Parsva Yaksa	Padmavati
24	Mahavira jina	Lion	Matanga Yaksa	Sidhayika

APPENDIX II

A) *Names of 16 goddesses*

1 Rohini Devi
2 Prajnapti Devi
3 Vajrasrnkhala Devi
4 Apraticakra Devi
5 Vajrankusā Devi
6 Purusadatta Devi
7 Kāli Devi
8 Mahakali Devi
9 Gauri Devi
10 Gandhari Devi
11 Sarvastra (Mahajvāla) Devi
12 Manavi Devi
13 Vairotya Devi
14 Achhupta Devi
15 Manasi Devi
16 Mahamānsi Devi

B) Ten guardians of directions

Direction	Guardian
East	Indra
East South	Agni
South	Yama
South West	*Nirti*
West	Varuna
West North	Vayu
North	Kubera
North East	Isa
Downward	Naga Deva
Upward	Brahma Deva

C) Nine Planets

1 Sun 2 Moon *3 Mars* *4 Mercury*
5 Jupiter 6 Venus 7 Saturn 8 Rahū
9 Ketu

APPENDIX II (Contd)

D) 64 Yoginis

1 Vahudi
2 Vāli
3 Kavili
4 Kāgi
5 Kumāri
6 Jalahara
7 Nilakanthi
8 Siyali
9 Pārasi
10 Dunatri
11 Śankarā
12 Pingala
13 Anangasihā
14 Dāhulāri
15 Śricarya
16 Nandā
17 Śrimangala
18 Śrisiddha
19 Srisarva
20 Śrimakara
21 Amara
22 Sanasa
23 Manasā
24 Visahara
25 Alobhi
26 Agriva
27 Vasrtakumari
28 Dhavalakumāri
29 Bhimbhala
30 Sankarini
31 Jalamālinī
32 Mahalachi
33 Dahana
34 Rasa
35 Marasa
36 Kradala
37 Manikya
38 Kalika
39 Harasiddhi
40 Baitti
41 Kosala
42 Mayurati
43 Abhakuma
44 Jaya
45 Vijaya
46 Neta
47 Vineta
48 Bhelasi
49 Mahamaya
50 Ekallaviri
51 Aśapura
52 Īsvari
53 Pippala
54 —
55 Vinzavasini
56 Hidimba
57 Sunarekha
58 Jalindhari
59 Svasipali
60 Hivapadasi
61 Hivapatangi
62 Himasalini
63 Himesvari
64 Mahalava

APPENDIX II

A) Names of 16 goddesses

1. Rohiṇī Devī
2. Prajnapti Devī
3. Vajraśṛnkhalā Devī
4. Apraticakrā Devī
5. Vajrānkuśā Devī
6. Puruṣadattā Devī
7. Kālī Devī
8. Mahākālī Devī
9. Gaurī Devī
10. Gandhāri Devī
11. Sarvastrā (Mahājwala) Devi
12. Mānavī Devī
13. Vairotyā Devī
14. Achhuptā Devī
15. Mānasi Devi
16. Mahamānsī Devī

B) Ten guardians of directions

Direction	Guardian
East	*Indra*
East-South	*Agni*
South	Yama
South-West	Nirti
West	Varuna
West-North	*Vāyu*
North	Kubera
North-East	Īśa
Downward	Nāga Deva
Upward	Brahma Deva

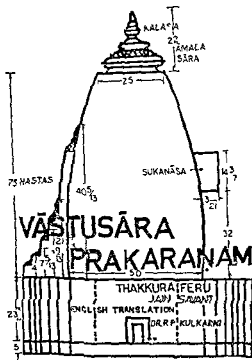
C) Nine Planets

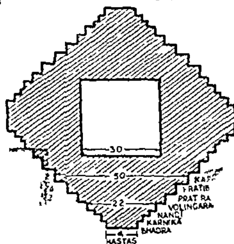
1. Sun, 2 Moon, 3 Mars 4. Mercury
5. Jupiter 6 Venus, 7 Saturn, 8. Rāhū
9 Ketū

APPENDIX II (Contd)

D) 64 Yoginis

1 Vahudi
2 Vali
3 Kavili
4 Kāgi
5 Kumari
6 Jalalara
7 Nilaka thi
8 Siyali
9 Pāras
10 Dunatri
11 Śankara
12 Pingala
13 Anangasiha
14 Dāhulāri
15 Śricarya
16 Nandā
17 Ś imangala
18 Śris ddha
19 Srisarva
20 Ś imaka ia
21 Amara
22 Sanasa
23 Manasā
24 Visahara
25 Alobhi
26 Agriva
27 Vasrtakumari
28 Dhavalakumari
29 Bhimbhala
30 Sankarini
31 Jalamal ni
32 Mahalachi
33 Dahina
34 Rasa
35 Marasa
36 Kridala
37 Manikya
38 Kāl ka
39 Harasiddhi
40 Baiti
41 Kosala
42 Mayurati
43 Abhakuma
44 Jaya
45 Vijaya
46 Netri
47 Vineta
48 Bhelasi
49 Mahamaya
50 Ekallaviri
51 Aśapura
52 Īsvari
53 Pippala
54 —
55 Vinzavasini
56 Hidimba
57 Sunarekha
58 Jalindhari
59 Svasipali
60 Hivapadasi
61 Hivapatangi
62 Himasalini
63 Himesvari
64 Mahalava


KALASA
22
AMALA SARA
25
SUKANĀSA
75 HASTAS
VĀSTUSĀRA
PRAKARANAM
50
THAKKURA FERU
JAIN SAVANT
ENGLISH TRANSLATION
DR.R.P. KULKARNI
32
23
5


30
50
22
4
HASTAS
PRATIB
PRATIRA
VOLINGARA
NANDI
KARNIKA
BHADRA